THE ART OF TERRACOTTA POTTERY IN PRE-COLUMBIAN CENTRAL AND SOUTH AMERICA

BY

ALEXANDER VON WUTHENAU

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ART OF THE WORLD

NON-EUROPEAN CULTURES

THE HISTORICAL, SOCIOLOGICAL

AND RELIGIOUS BACKGROUNDS

UNEXPECTED FACES IN ANCIENT AMERICA

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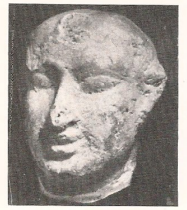

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possibly is the godfather of later Tlaloc representations. The hand symbol above the rock mask shows a striking similarity to the equally symbolistic hand of the Carthagenian deity Tanit and the outstretched arm of an Assyrian king.

A research trip to Europe, the Middle East, and Egypt (summer 1973) strengthens the author's belief in early diffusionism; comparative artistic abilities of modeling human heads in terracotta; presence of a certain type of helmet in the twelfth century B.C. in Egypt and in Mesoamerica; Negroid stone heads executed in Tanis (Lower Egypt) during the reign of Ramses III.

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Foreword

BEFORE A WORLD HISTORY OF MAN CAN BE WRITTEN, ONE OF THE THINGS WE MUST KNOW is which people inhabited the various parts of the world throughout the centuries. The book before us analyzes the racial affinities of people depicted in American sculpture from about 1500 B.C. to A.D. 1500.

Professor Alexander von Wuthenau has the eye of an artist, of an art historian, and above all of a man interested in other human beings. He is very sensitive to differences among people. When members of various races come into close contact with one another, hybridizing sets in. Once we pass beyond full-blooded types, and encounter half-breeds, then quarter-breeds, and so forth, racial composition becomes difficult, and ultimately impossible, to detect visually. This book demonstrates that ancient American artists often depicted human subjects realistically enough for us to identify them racially. The evidence shows the presence of well-known Old World races in America: namely, white, black, and yellow men from across the oceans. I am not as sensitive as Professor von Wuthenau is to the fine nuances among hybrids, but like most people I can tell the gross differences among relatively full-blooded Mediterranean whites, African Negroes, and Far East Mongoloids. Though these gross distinctions on the figurines should be obvious to everyone, they are denied by many pre-Columbianists. Some of the latter say that an ancient statuette from Mexico showing black skin, kinky hair, flat nose, and thick lips, indicates nothing about the composition of the Mexican population during the lifetime of the artist, because all of the features might be stylistic or imagined. A natural scientist once told me that such a statuette represents a mutation. When I informed him that there are hundreds of such representations of different individuals, he replied that the same mutation might recur again and again. I have told this story because it brings out the resistance to the self-evident thesis of this book: to wit, that our ancient artists have recorded various Old World races in pre-Columbian America.

The reason for singling out Semites and Negroes is that these two types must have come across the Atlantic. A few years ago, pre-Columbianists generally maintained that all the Amerindians came to the Western Hemisphere via the Bering Strait. Then it became evident that men had also crossed the Pacific. For example, the excavation

of Jomon pottery imported to Peru from the Japanese island of Kyushu around 3000 B.C. was established by carbon-14 tests. For some strange reason, it became fashionable for specialists to admit Pacific crossings, while denying early Atlantic crossings before the Vikings of about A.D. 1000. The book before us makes it clear that men crossed the Atlantic to our shores at least by the mid second millennium B.C.

We are paying a price for the knowledge explosion in an age when too many people are being overwhelmed by too many facts. Renaissance scholars are hard to find (not so hard to find are "Renaissance ignoramuses": men equally ignorant in many fields). The splitting up of the academic community into small specialties is the trend. There are useful roles for such specialists, but not in coping with the larger problems that span different areas or disciplines. A few years ago, reputable specialists were informing me that mankind lacked the capability of crossing the Atlantic in antiquity. Soon thereafter (partly as a result of solo crossings by daredevils in very small craft), I began to hear that while crossings by accident were conceivable, they could not have contributed to the demography or culture of ancient America. Such influence, I was told (and am still being told), required large numbers of people through sustained contacts. The influence of foreign visitors does not always depend on numbers. Marco Polo, without any army or even a squad to assist him, exerted considerable influence across a route much more formidable than a transatlantic crossing.

The climate of opinion is changing thanks to independent spirits like Thor Heyerdahl, who showed that the Atlantic could be crossed in the most unlikely of vessels, and Alexander von Wuthenau, who is opening our eyes to the plain testimony of America's ancient artists.

Pioneering work is often effected by intelligent people who come to the problem unburdened by the specialized indoctrination of the professional establishment in charge of the subject in the universities, institutes, and museums. The professionals tend to be indoctrinated along the lines of accepted opinion, and they better had be if they desire smooth careers. I remember meeting the czar of Amerindian ethnology at the Smithsonian, Dr. Alex Hrdlicka, when I was very young. In those days anyone who challenged his thesis that all the Indians had come across the Bering Strait, would find it very difficult to get a job anywhere in that field. Hrdlicka is dead, but his intellectual tyranny has not yet expired.

Alexander von Wuthenau was fortunately not trained in any school of thought pertaining to his lifework on the races of men depicted by the ancient American artists. After receiving a European humanistic education, he became a diplomat in the German embassy in Washington, D.C. When the Nazis took over, he resigned and has spent the forty years since then in America, mainly in Mexico. His consuming interest in humanity led him to the study of our living Indians, and their predecessors as depicted on myriads of pre-Columbian figurines. Without the standard indoctrination, he was psychologically free to see the physical types that the artists actually portrayed.

This book contains a feast of pre-Columbian sculpture reflecting races and individuals that lived in America for many centuries prior to A.D. 1492. Many of the illustrations are here published for the first time. Von Wuthenau has a wide knowledge

of the material in museums and private collections in Mexico and abroad. He himself has photographed most of the sculpture. He not only knows the material descriptively, and its provenance and dates, but he has an artist's appreciation of its aesthetic qualities. Moreover, he realizes the historic importance of his material, and at every turn, endeavors to extract the historic significance of the sculptures. He is concerned not only with identifying the races of his subjects but also with placing them within the framework of Old World history.

Numerous specialties are touched upon in the fascinating pages that await the reader. The monster Humbaba, familiar to Assyriologists, has crossed the ocean to America. So has the Egyptian god Bes: a grotesque male deity carried far and wide by the Phoenicians. Jewish elements are also represented, including phylacteries (tefillin) and the Star of David. The latter has been contested by an opposition that would make the connection of the six-pointed star with Judaism quite late. Von Wuthenau shows that its association with Judaism is at least about 2,000 years old. That it has been found engraved on stone in Solomonic Megiddo carries it to Israël in the time of David's son three millennia ago.

Alexander von Wuthenau is open-minded. He not only cites the opposition to defend himself from false charges, but he even quotes opinions he does not himself hold, in order to show all sides. In this book, it is well that he has done so, because readers confronted with the incontrovertible evidence of the sculptures might feel that the conclusions are universally accepted—which is not at all the case. The reader is about to enjoy the work and conclusions of a pioneer who has taken a great deal of abuse in the cause of truth.

It is a pleasure to recommend this important book to everyone who wants to be led into a new frontier. Both text and pictures are a treat.

Cyrus H. Gordon
New York University

Preface

THE SO-CALLED INDIANS, NOW AND UNDOUBTEDLY MORE SO IN ANTIQUITY, POSSESSED and still possess two remarkable abilities. To begin with they can see without looking; and what they see they *do* see, and nobody can tell them that they did not see what they *did* see. Connected with this is an uncannily powerful visual memory that is not just confined to their own perceptions, but which spans hundreds of generations. Compared with their extraordinary capacities, most people in general are deficient in both respects.

During my thirty-eight years in Mexico, I have tried to rid myself of my European complexes, and have dedicated myself to learn how to see from my "Indian," or rather from my "ancient American," friends. I use my own eyes, assisted by my own camera, in a technique I will explain at the end of this book. My chief goal has been to pierce through the pictorial memories of "hundreds of generations" and to get at the visual roots of historical and ethnical events in the New World.

The results are inevitably startling. By using appropriate pictorial material, the ancient American fire god, for instance, can be traced to its probable Semitic roots in the pictures of the Phoenician and Babylonian semigod Humbaba (see chart, pages 34–35). Or the countless representations of the American rain god Tlaloc, showing heavy rings around his eyes, can be feasibly explained by harking back to a Negroid rock mask, carved by the Olmecs on a mountaintop in Chalcatzingo, Mexico, three thousand years ago (see color plates 30–32).

One simple truth seems to be obvious: 95 percent of America's ancient history was written by pre-Columbian artists and not by scribes, past or present. The silent but extremely telling pictorial witnesses are quietly but persistently demanding to be "looked at" in this book.

I welcome disagreeing opinions and doubts, if they are properly substantiated. They would be very helpful for clarifying future studies. Yet I hope that dissenters would be rather careful in telling me and my "ancient American" friends that we did not see what we did see!

San Angel, Mexico, October 1974 — Alexander von Wuthenau

Introduction

THE ORIGINS OF ANCIENT AMERICA'S POPULATION HAVE BEEN A CONTROVERSIAL ISSUE ever since the New World was rediscovered by Europeans in the late fifteenth century. Columbus, believing he had reached India, simply called the bronze-colored people he encountered on the other side of the Atlantic Ocean Indians! That error led to the eternal confusion in the English and Spanish languages as to whether the term meant a person from India or one from America.

The new discoveries were hardly known in Europe when the discussion about the nature of its inhabitants began. As early as 1502 it was claimed that white people lived in certain regions that now belong to Colombia in South America. The man who said so was Amerigo Vespucci. He stated very clearly: "All people here run around naked and are of course tanned; if they were to wear clothes they would be as white as we are." This statement was made in one of the letters he sent home to his friends the Medicis in Florence.

The sensational news of the discovery of a new world was avidly discussed in the so-called Florentine Academy, a learned institution of great prestige, well known in Europe and highly influential in all intellectual circles. One of its leading members was Antonio Vespucci, an uncle of Amerigo and co-friar with Savonarola in the Dominican monastery of St. Mark's. The academy showed great interest in the news but refused to believe the story of white aborigines in the newly discovered lands. On being informed of his learned friends' incredulity, expressed in terms of flippant ridicule, young Amerigo became extremely irritated. He wrote a stinging letter to Florence reasserting his views and telling the illustrious members of the academy that they had better come over and see for themselves if they did not believe his words. Thus the first conflict was born between the observations of a private individual and a body of academicians concerning the true history of the ethnic origins of ancient America. The controversy has never died. On the contrary, after 470 years it is sprouting vigorously and shows healthy signs of continued growth.

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1a. Human cat head, pre-Classic. Guerrero. *b.* Dog with crocodile head, early Classic. Veracruz.

CHAPTER ONE

A Young European Diplomat Looks for Indians in America from the Perspective of Wolfegg Castle in Southern Germany

HOW I WAS SLOWLY DRAWN INTO THE PROBLEM AND INVESTIGATIONS OF INDIANS IN America is perhaps best explained by referring the reader to some of my own strange life experiences. It all began with a sixteenth-century map I saw some fifty years ago in the old castle of Wolfegg in Wuerttemberg, Germany (color plate 1). The owner of this castle was Prince Waldburg-Wolfegg-Waldsee, who happened to be my brother's father-in-law and the father-in-law of a first cousin of mine. As a student I knew Wolfegg very well and spent many happy days there, mostly playing tennis in the sunken garden of the castle with my young relatives. In the opposite corner of the castle, however, was the famous "Kupferstichkabinett," the fabulous print collection of the Waldburgs that contained a unique treasure, the Waldseemueller Map. This world map, made in 1507 by a certain Martin Waldseemueller, is the reason that we call America "America."

Waldseemueller, born circa 1470 in Wolfenweiler, Germany, was a member of a small intellectual circle at the monastery of St. Dié in Lorraine. The seventh-century priory was in the Vosges just across the Rhine from Southern Germany. The esoteric group it housed was a typical product of Renaissance times, ardent in their zeal for knowledge and very much alive to what was going on. Besides the poet Ringmann, and Lud, who was the secretary to the Duke of Lorraine, Waldseemueller was one of the leading spirits in this community. He was a cosmographer and, as such, deeply interested in the reports of the discovery of a new world.

Letters of Amerigo Vespucci, a representative of the Florentine Medici in

Seville, had arrived at the court of the Duke of Lorraine with startling news. Vespucci had participated from 1497 to 1502 in the discovery of a new fourth continent (not just the West Indian islands of Columbus). Reliable descriptions and location data of the lands were included. Lud, always interested in geographical matters, transmitted these reports to his friends in the priory in St. Dié. He secured the necessary printing equipment for the cosmographer, who went to work with remarkable speed. By 1507 the famous map, consisting of twelve large woodblock engravings, was finished, and the fourth continent was baptized America, on account of Amerigo's letters. The historically minded Waldseemueller put on one side of the map a picture of Ptolemy from Alexandria, on whose prior work (A.D. 130) the map was based, and on the other side, one of Vespucci, holding a compass in his hand and wearing a Florentine cap (see Ills. 2–3).

Over forty years ago I was sent to America as cultural attaché by the Republican Government of Germany. I landed not in New York or any other port of entry into the United States, but arrived by ship in Buenos Aires. "So you came in by the back door," observed one of my North American friends. My reply was that I had used the *historical* door to enter the American continent, explaining in detail the fascinating story of Wolfegg castle and making clear the fact that the cosmographer Waldseemueller had put the name of America, for the first time in history, on his map in the region of Argentina. I also said that I was an admirer of Vespucci who was not interested in gold like the rest of them, but who was continually absorbed in the task of using his remarkable knowledge of astronomy for navigational purposes. Naturally the sailors had a great respect for him on the trips he made with them to America. Finally, I told my friend that in my opinion North Americans, with their present-day interest in exploration of the stars and outer space, should have a great respect for Amerigo Vespucci and should perhaps put up a special monument to him at Cape Canaveral.

It took a while for the name of Vespucci to filter into my friend's mind. But then I was told, "Oh, you mean that man. We somehow try to keep him out of our schoolbooks; besides, he was a fraud and impostor and just tried to steal glory from Columbus." I replied that I was familiar with his viewpoint, shared as a matter of fact by Ralph Waldo Emerson who deplored the fate of his country that had to carry the "name of a thief."* With all due respect to Emerson, however, I am convinced that this opinion, historically speaking, is not correct. I told my friend that Vespucci was a friend of Columbus, that he was an amiable young man from a distinguished Florentine family whom everybody liked and respected. Vespucci was made a citizen of Seville, and at the end of his life was placed in an official key position in the Spanish administration of overseas trade. All this was conferred upon him by the King of Spain,

*See Germán Arciniegas, *Amerigo and the New World* (New York: Knopf, 1955), page 309, in which he quotes Emerson: "Amerigo Vespucci, the pickle-dealer at Seville . . . whose highest naval rank was boatswain's mate in an expedition that never sailed, managed in this Lying world to supplant Columbus and baptize half of the earth with his own dishonest name."

who ordinarily was very reluctant to admit foreigners to his government. The famous historian, Pedro Martir d'Angliera, who was close to the Spanish royal couple, also gives favorable testimony about Vespucci. In his letters to the pope, he explicitly expressed the high opinion he had of Vespucci's competence in the art of calculating the spheric grades of the earth.

My romantic ideas about America were slightly shattered upon approaching Argentina by ship. The Rio de la Plata, or Silver River, seemed not silvery at all but looked like brown bean soup, and of course there were no Indians whatsoever in Buenos Aires. As everyone knows, it is a white man's city, the architecture imitates nineteenth-century Paris, and the military wore German uniforms. Yet strangely enough, I did meet two Indians and only two in Buenos Aires. One was a manservant of the very elegant Jockey Club of which I became a member as a diplomat, and the other was the president of Argentina, Irigoyen!

Irigoyen displayed strong stoicism and stubborn resistance to outside influences. He installed what foreigners called a bureaucratic "torture chamber" in the Casa Rosada, his official residence. It consisted of a room stacked up to the ceiling with files of papers, all waiting for his signature, which was rarely forthcoming. Great was the despair of big business and greater still the exasperation of diplomats, who in turn were squeezed for action by their governments for business reasons. His dapper young foreign minister played the game with the president. Against strong political pressures from within and without, the minister had succeeded in keeping his country out of the First World War by talking endlessly in the Argentinian Parliament until the time limit of the session had expired. In recognition of Argentina's refusal to join the Allies, Emperor William II presented him with a golden cigarette case studded with diamonds. Ten years after the war he proudly showed it to me.

The other Indian, the one at the Jockey Club, had the job of checking your hat and coat in the entrance hall of the club. At this aristocratic institution, it was considered vulgar to give cloakroom checks to visitors. I still remember that slender-built Indian with his straight bluish black hair and his coal black eyes. He took your hat and coat and looked for two seconds sternly into your face. Then he disappeared with your things, came back and looked at the next person. He never made a mistake in finding your hat and coat at the end of a reception, though sometimes there were hundreds of people attending. Perhaps this Indian, so many years ago, set me off on my incorrigible habit of studying people's faces.

Another incident, which also happened in Buenos Aires, helped channel my interests in a specific direction. Mr. Robert Woods Bliss was the United States ambassador in Argentina during the time I served at the German legation. Mrs. Bliss collected Byzantine gold pieces, but Mr. Bliss's interests were completely devoted to pre-Columbian art. In those days I did not know anything about pre-Columbian art, nor did anybody else I knew in Germany or elsewhere. The last time I saw Mr. Bliss was shortly before his death in the late 1950s in Mexico City. The Blisses invited me for dinner, and we spoke about old times in Buenos Aires and about pre-Columbian art, which by then had become one of my major studies. Mr. Bliss confessed to me that

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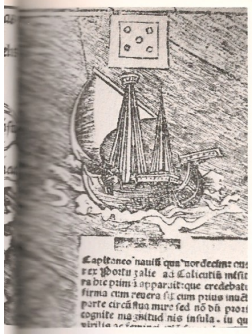
2–3. Waldseemueller Map (1507). Photographs taken from the original in Wolfegg castle.
a. Detail of Ptolemy. *b.* First printed name of AMERICA. *c.* Detail of Amerigo Vespucci.
d. Original map, reduced.



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the greatest surprise in his life was the success of his book (*The Robert Woods Bliss Collection*, Washington, 1947), a magnificently printed monograph of his archaeological collection. He told me that he had decided to call attention to the quality of his art treasures in this publication, no matter what the cost. He really had expected to lose money in this venture. "Not so at all," he said. "We sold every copy and are printing a second edition."

I reminded him of the opinion I had already voiced in Buenos Aires that a first-rate book reproducing his fascinating collection would be an important step forward in the appreciation of the cultural history of the Americas and would undoubtedly succeed. The Bliss Collection, now administered by Harvard University, is on display in a special building at Dumbarton Oaks, Washington, D.C. One of its specimens, an exquisite onyx marble bowl of a late-Classic Mayan dig, is shown in Illustration 35. The artistic representation of a Semitic personage on one side of the bowl is superb; it is a human document of the first order.

In Chile, the next country I visited, I met more fine white people. Also more German uniforms were in evidence, but no Indians. In southern Peru I saw Indians on the street for the first time. This short contact with the ancient human world of the Andes impressed me very much. In Lima the impact of Spanish colonial aspects was very strong, offset strangely enough this time by French-looking military uniforms. What a heterogeneous intertwining of international influences was unveiled to me on my first trip on the American continent!

In Panama I had to change ships. I took a taxi from the Canal Zone to see Panama City. The driver was a Negro, and the first Negro I had seen in America. He was kind and smiling and spoke English with a strange accent. Somehow I was surprised to suddenly find myself sitting with a black man in a car driving to Panama City. Since I had very little money in my pocket, I became worried about the fare, and I asked him how much he would charge me. He mumbled something about "bucks," which I did not understand at all. I knew that bucks was not the name of Panamanian currency, but I kept this to myself and stoically sat in the taxi on the return trip hiding my ignorance in these matters. The fare was in no way exorbitant and so everything went well. I thoroughly enjoyed my ride through the Panama Canal. At that time I did not realize I was about to cross the Coclé region, which forty years later would occupy my attention. I would have been very much surprised indeed if a fellow traveler had told me that it was exactly in this region that the Spanish conquistadores met the first Negroes on the American continent 470 years ago, and that 600 years before Vasco Nuñez de Balboa set foot on this land, it was the place where very fine African-looking jewelry was produced. Among these treasures was a most interesting little Negro head, made of black copal with red eyes and very thick lips of pure beaten gold. The little fellow is now in the Museum of the American Indian in New York, where Dr. Dockstader keeps him locked up in his safe. This ancient ancestor of my taxi driver in the Canal Zone is reproduced in Appendix 1a and part of color plate 18a.

I finally arrived in Washington. No Indians whatsoever, but many blacks. I knew that a great number of black people inhabited the southern part of the United States.

But I had never expected to find such a dense Negro population right in the center of the nation's capital. Our embassy was in the midst of a Negro neighborhood. By this time I was thoroughly confused about the human aspect of the American continent, but I soon began to learn. The Negro world in the District of Columbia fascinated me. While I was stationed in Argentina, I had made arrangements for the visit of the German philosopher Count Hermann Keyserling to America. He gave several public lectures in Buenos Aires. Keyserling had a penetrating and intuitive mind. He had been in the United States and had published an amusing book *America Set Free*. Surrounded by Negroes in Washington as I was, I suddenly remembered something my friend Keyserling had pointed out to me. "You know," he said, "there are many cultural empty spaces in the States. Since they form complete voids with no inner pressure whatsoever, they suck in anything around them that is stronger. Thus the Negro world, which is deeper rooted, closer to the earth, and quite powerful, invades the white men's sphere. From there Negro songs, jazz, and Negro dances have now spread all over the world."

Around the corner from my house in Georgetown was a little wooden church. The small Negro congregation seemed to be emotional, tense, and quite direct in their approach to God. What a contrast between that simple place of worship and the huge Episcopal cathedral that was then being built in Washington. The cathedral was constructed in an eclectic Gothic style, and every stone, hauled up by squeaking medieval pulleys, was scientifically correct in design, according to samples carefully taken from many European cathedrals. I never quite understood this super deluxe Gothic monument, which was erected in those days by an amazing teamwork of professionals.

With all that I was learning about Negroes, I never lost my primary interest in Indians. I complained to Alice Roosevelt Longworth at a party one night that I had not met any Indians in Washington, and she said, "Oh, just go over to see Vice-President Curtis. He claims to be a descendant of Indians." I replied that Curtis did not look like an Indian to me, or behave like Irigoyen. "Well, if Mr. Curtis is not enough for you," said Alice Longworth, "and you are absolutely set on meeting some Indians in this country, you had better drive out West and look around for yourself. Besides that, I will give you a tip. Go and see Mabel Dodge Luhan in Taos. She will fix you up." So I made up my mind, got into my little Plymouth convertible, and drove all the way out to Taos in New Mexico. Mabel was very gracious and invited me to a remarkable dinner party. There was Muriel Draper from New York representing the Americans, there was Moises Saenz, later Mexican ambassador in Peru, representing the melting together of East and West in Middle America, and there was I, representing Europe, and finally Mabel, trying very hard to melt together with her Indian husband Tony. Tony, a Pueblo Indian from Taos, was sitting in a chair, with a black pigtail and an inscrutable face. He was clad in impeccable English breeches and wore the most elegant British-made riding boots. Let's recapitulate: in Argentina and Chile, German uniforms; in Peru, French ones; and now here, a 100 percent Indian in British-made riding boots. This was my American continent.

At that time everybody in New Mexico was still talking about the adventures

of D. H. Lawrence. I struck up a friendship with my compatriot Baroness von Richthofen, Lawrence's widow, and with her help I saw plenty of Indians; the Pueblo Indians, still living in their ancient dwellings around Taos, the nomadic Navajos and their beautiful silverwork, and the Hopi Indians, the fascinating guardians of immemorial rituals and Indian dances.* All of them shared an admirable aloofness and stoic resistance to all the inroads of modern American life. They were more akin to Orientals than any people I had previously witnessed.

Apart from the Indians, the old Spanish colonial element was much in evidence in New Mexico. In 1934 I had resigned from the German Embassy in Washington and settled down for a while in Santa Fe. I lived in an adobe cottage that belonged to Olive Rush, a charming old resident and an excellent artist. After my experiences in Washington, I suddenly felt myself softly cradled into an Indian-Spanish atmosphere. I took up painting and did historical research work in the local town archives.

Willa Cather's book *Death Comes for the Archbishop,* which dealt with the adventures of the famous first archbishop, Jean Baptiste Lamy, of Santa Fe (1814–1888), impressed me very much. To my surprise, I found out that the big stone-carved colonial reredos that Bishop Lamy had placed in the apse of the Cathedral of Santa Fe was now hidden behind a flimsy brick wall. To make things worse the same wall was used to hold up a group of plaster-cast saints, enormous and in very poor taste, who now were glaring down upon the mostly Spanish-Mexican congregation. I tried very hard to convince His Grace, Archbishop Gerken of Santa Fe, to reopen the rear part of the cathedral by removing a few bricks so that the old reredos, which covered the entire back wall of the apse, would have been visible again. All my efforts were completely useless. I did not find any sympathy for my viewpoint that the members of the Mexican community had the right—and desire—to pray in front of an altarpiece that had been created by the artistic talent and the religious conviction of their ancestors and not in front of a recently imported plaster cast.

The interesting old stone altar (now preserved in the church of Cristo Rey in Santa Fe) taught me a lesson in the artistic integration of Spanish and Indian ways. So, later on, did the primitive Santos, the lovely houses, and the adobe churches of impressive size and chastely undulating lines. Many New Mexican adobe churches had the sculptural quality of ancient Peruvian architecture.

From Santa Fe, I turned south. I was eager to reach as soon as possible the central part of the American continent where a meeting of East and West seemed to be feasible. Ever since that time I have lived in Mexico.

*See *Book of the Hopi* by Frank Waters (New York: Viking Press, 1963, 1972).

CHAPTER TWO

The Search for the Human Aspects in Ancient America Becomes a Fascinating Investigation

IN MEXICO MANY SURPRISES WERE AWAITING ME. THERE WERE OF COURSE PLENTY OF Indians around. You could see them on the street, live with them, and communicate with them, an enterprise that sometimes was easy, sometimes difficult, and sometimes almost, but not quite, impossible. In contrast to Argentina, I was told that only 2 percent of the population was completely white, about 30 percent Indian, and the rest was a mixture. On my arrival, Lazaro Cardenas was president of Mexico; he has now become a great historical figure. He certainly was a well-integrated mixture, dominated by his strong Indian character and inflexible stubbornness.

The first impact one gets in Mexico is the ubiquity of its great colonial architecture. This architecture implanted by the Europeans on the continent soon began to blend into the American landscape. Somehow one cannot imagine Mexico without it. On closer inspection, however, one easily realizes that the original European ideas were toned down or enhanced by Indian creativeness, to the great despair of academic investigators of the Old World. It is the human element that makes art grow and flower in its infinite variety. After all, art should be enjoyed, understood, and not merely dissected in the pursuit of academic learning.

The divergence between art appreciation and scientific investigation was soon to be brought home to me in the significant past of Mesoamerica, evidenced by its incomparable pre-Columbian art. The spark for this had been kindled in Buenos Aires. Now in the overpowering birthplaces of its manifestations, it flamed up in rapid growth and all-consuming vigor. I was very lucky indeed to arrive at the precise moment in Mexico when archaeological findings were beginning to emerge out of the earth in ever-increasing quantity and quality.

The work in my newly adopted country was greatly enhanced by the personal

contacts I had with several distinguished investigators. The first one was Salvador Toscano, who was a colleague of mine at Mexico City College, now the University of the Americas. Toscano was a trained archaeologist, but also a notable art historian. He was one of the first intellectuals who really grasped the artistic importance of the pre-Columbian objects, which were so painstakingly investigated by his collaborators. Toscano was completely free in his judgments and quite different from the kinds of archaeologists and anthropologists who are almost afraid of the artistic content of the things they find and believe that everything must be presented in a dry and matter-of-fact way and often with very bad reproductions. Many seem to have the conviction still that in the appreciation of art there is a dangerous temptation to deviate from scientific criteria. Only the great scholars can hurdle this. I still remember an incident with the prominent German archaeologist Franz Termer of Hamburg, who made the rounds with me in Mexico. He came to my studio, and we looked at my growing collection of pre-Columbian terra-cotta heads. Termer listened attentively to my explanations and did not laugh at them or seem embarrassed. On the contrary, he honored me with the remark: "Wuthenau, you are opening a new door for us." Then he sat down and said: "Show me this piece again; it is a human head one would like to contemplate, think about, and enjoy its artistic message for quite some time."

The second person who impressed me was George Vaillant. I met him in the thirties at the American Museum of Natural History. One day after wandering around through all the halls of the Metropolitan Museum, I could not find a single item of ancient American art. Since the guards had never heard of such a thing, I asked to see one of the directors. Knowing that in many museums innumerable objects are kept in the storerooms, I wanted to ask why the pre-Columbian ones were not on display. Finally, I was received by the curator of the print department who was then acting director of the museum. After hearing my request, he told me in a rather patronizing way that the objects I was looking for never could form part of the Metropolitan Museum of Art because they had no artistic value. When I sharply contradicted this statement, he became quite annoyed and said: "Now listen, young man, that stuff [I distinctly remember that he used the word *stuff*] does not belong in an art museum. These things are curiosities, which belong in the Natural History Museum between stuffed polar bears and the rest." I was young, emotional, and quite angry. I am sorry to admit that I behaved badly at the moment, and upon walking out of the room, I rather rudely shut the office door behind me. Yet my rift with the Metropolitan Museum led to my meeting George Vaillant. He was very kind, explained to me the attitude of the Metropolitan, and told me how interested he was in Mexican archaeology. It was George Vaillant who laid the foundation of my interest in the early pre-Classic epoch of Mesoamerica.

The third person who influenced me was Miguel Covarrubias. He was well experienced in archaeological activities, but he also was an artist who looked at things with eyes of keen intuition. His theories about the early appearance of the Olmecs, their *intricate symbolism in art, and their connection with Guerrero fascinated me. By then,* I had spent many years of my life in that southern state of Mexico and knew perfectly

well what he was talking about. His early death marked an irreplaceable loss for Mexico and our knowledge of pre-Columbian art on this continent.

Apart from the scholars mentioned above, a large group of collectors who were also friends of mine helped me enormously. The closest of these was Bill Spratling, an expert on ancient Guerrero art and author of the book *More Human Than Divine.* Around the corner in Taxco lived a keen investigator, Dr. Leof, no less experienced in Guerrero and Morelos. In Mexico City there were the scholarly Franz Feuchtwanger, the always enthusiastic art lover Kurt Stavenhagen, the witty and deeply involved Diego Rivera, and many other good friends who were ever so kind and helpful in my work. Finally I got hold of Josué Saenz, who, with the help of his expertly trained and charming wife, has done so much to save irreplaceable art treasures for his own country. Besides that, destiny had woven its net around me. Josué Saenz was the son of Moises Saenz, one of the first Mexicans I met so many years ago at the remarkable dinner party at Mabel Dodge Luhan's in Taos. The young European diplomat who was so eagerly looking for Indians on the American continent had found his habitat in Mexico. The search for Indians in their amazing variety, both now and in antiquity, continued and continues unabated.

In Europe one usually had a rather vague concept of the Indian race. Like so many people who have not lived in America, I imagined that the Indian race formed more or less a homogeneous unity. I was also convinced that they were all descended from people who originally migrated in waves over the Bering Strait to this continent. Soon I discovered, however, that there was remarkable variety among the Indians themselves. I noticed a wide range of different physical types, of different characters, of different languages, of different customs; they were as unlike as, for instance, white people in Europe.

When I looked into the matter of ancient human representations in pre-Columbian art, the variety became substantially more pronounced. For the first time I began to notice a heterogeneous aspect in the racial traits of the people depicted not only hundreds but thousands of years ago. What a motley crowd, I said to myself, must have migrated over the Bering Strait to lay the foundation of this human variety. I tried to get behind the intentions of the artists, their impressions and their will to create. From the very start I had to overcome the difficulty in weeding out the obvious human representations from the religious ones. The latter usually showed a spectacular deviation from real life to enhance their symbolic meanings. Religious or mythical representations were widely publicized in all kinds of books and appeared to dominate the scene completely. Everybody seemed very happy in recognizing the Rain God, the Wind God, the Fire God, the Xipes and Quetzalcóatl and all the crisscross breeds of the amazingly populous pantheons of ancient America. I was persistent. I was not interested in gods. What I continued to look for were human beings, not deities.

A poster printed during the World Cup Football Games in Mexico in 1970, and reproduced on color plates 2–5, titled HUMANITAS AMERICANA, demonstrates some results of my efforts. There are two impressions one gets on looking at this teeming conglomeration of mankind. One is the relative unity in design and sculptural

technique revealing an American style of its own; the other is the diversity of racial characteristics expressed in this document of the pre-Columbian "Humanitas Americana."

The heads were assembled with an eye on the artists' ability to render images *of living human beings. They were not selected simply for the non-Indian character* that most of them have. The majority of them stem from an early (pre-Classic) epoch before A.D. 300 when "Indian"-looking portrayals were hardly ever produced. Though occasionally one might be found, they are to my eye quite exceptional. To match all the pre-Classic heads reproduced on the poster with specimens of a purely Indian physiognomy of the same chronological order and the same site would be a very difficult task indeed.

Analyzing the display in the poster of such great racial diversity, one is instinctively prompted to reconsider the orthodox theory that all inhabitants of America prior to the discoveries of Columbus descended exclusively from early migration waves via the Bering Strait and that no sea contacts whatsoever took place between the New and the Old World before 1492. Looking carefully at all the faces on the poster, one begins to wonder if the ancestors who produced this extreme variety of racial types could really have been channeled exclusively through the gateways of Siberia and Alaska to the New World. There came a moment when I felt almost like a child who finds out that Santa Claus is not real, and that the simplistic explanation of the Bering Strait alone would not be the ultimate solution to the complicated problem of America's ancient population history. I am not the only one to have suspicions about the Bering Strait theory. Charles Berlitz in his book *Mysteries from Forgotten Worlds* (Doubleday, 1972) gives a summary of what is now being discussed, investigated, and disputed concerning ancient American history. In Chapter VIII he says: "Most anthropologists accept the theory that the ancestors of the American Indian once walked from Siberia over the then frozen Bering Strait and eventually populated the Americas from Alaska to the southern tip of Tierra del Fuego with the wild tribes and civilized empires and nations found in America by the first European explorers. Everyone seems to believe this except the Indians themselves, past and present, who have conserved oral, written, and pictorial traditions of their provenance, practically none of which have to do with Siberia."

To this statement one should add the prudent study of *Myths of Pre-Columbian America*, by Donald A. Mackenzie, written about fifty years ago and now difficult to find. One can still learn from this book a lot about the "oral, written, and pictorial traditions" of the native Americans. Both authors seem to believe that the Indians are not quite as ignorant concerning their history as some people seem to presume and that modern white man is not necessarily always right about the ancient past of America.

Both authors touch upon the "American elephant controversy" brought about by the so-called "imaginative" drawings of the explorer Count Waldeck (1823) in the jungles of America and which was accentuated in our century by the investigations of Professor Heine-Geldern from Vienna. Pre-Columbian sculptures and drawings that represented elephants were taken for proof that contacts did exist between the Old and the New World. Mackenzie has illustrated one of these elephants on the outside cover of his book. He refuses to believe that this specimen was just a "badly drawn bird" as orthodox scientists would have it. Charles Berlitz, on the other hand, reproduced a number of quite convincing elephants from South America, which were investigated and photographed by Dr. J. Manson Valentine of Miami.

As to the controversy concerning these elephants I can add two amusing anecdotes. The first was told me by Juan O'Gorman, the painter and the architect of the University Library building in Mexico. While the well-known Mexican archaeologist, Alfonso Caso, was digging at a certain spot in Oaxaca, an old Indian approached him and said: "Maestro, aqui esta el elefante." [Master, here is the elephant.] The condescending smiles of the excavation crew became a little bit less condescending when they actually found some mammoth bones at the bottom of the pit. The second anecdote is my own. When I asked a curator of the Natural History Museum in New York to let me photograph a Totonac Negro stone head before it was placed in the museum's splendid pre-Columbian exhibition, he gave me a mildly disapproving glance but granted me the permission to take the photograph. (I used it on the jacket of this book.) After the exhibition was opened I had the chance to go to New York again and asked to photograph an exquisite jade "elephant" from Costa Rica that was on display in a glass case. This time the curator got quite annoyed and said: "This is not an elephant, it is a bird, and I can prove it." Having recently been in Costa Rica myself, where a great amount of archaeological representations seems to gyrate around the intriguing concept of "el Ave Pico" (the bird with the long beak) in all forms of artistic expressions, I understood the curator's point of view very well. The next day, however, I returned to the museum with my camera and a Mexican friend, who happened to be a professional movie photographer. The photo of "the bird" had to be taken through the glass but because the light was poor it was not successful. I mentioned the curator's comment to my friend. Now it was my Mexican friend's turn to get annoyed. "You better tell the curator," he said, "that, if they want proof, I can bring a thousand Mexicans into this museum tomorrow who will tell him that this piece is not a bird but an elephant."

In my opinion neither party evaluates sufficiently the tremendous creative power of pre-Columbian artists and their talent to fuse heterogeneous objects into one inseparable unit. I have in my collection a seven-inch clay piece from Veracruz that looks like the perfect crossbreed between a crocodile and a slightly elongated dog. Everybody knows that you cannot mate a crocodile with a dog. The American, or so-called Indian, artist could however achieve such a miracle. He could do almost everything and do it convincingly. Why not mate an elephant with a bird?

These early artists even showed an incredible ability of expressing, in perfect artistic forms, the integration of humans and animals. In this respect they far outdid the Egyptians who just placed a beautiful animal head on a beautiful human body. The Americans blended them together.

A couple of years ago the German movie star Curt Jurgens came to my studio in San Angel, Mexico. He picked up a pre-Classic clay fragment from Guerrero and asked me, "Is this the head of a cat or a human being?" I told him to look for himself, which he did for quite a while. While driving to the airport, he was still mumbling to himself, "I still don't know if it was a cat or a human." With this doubt in mind we might proceed to another problem of intriguing complexity, ethnic diffusion, and cultural diffusion (see Ill. 1a).

CHAPTER THREE

Ethnic Diffusion and Cultural Diffusion

I WAS RELUCTANTLY DRAWN INTO NEW INVESTIGATIONS CENTERED ON THE THEORIES OF the so-called diffusionists who claim that long before Columbus voyaged to the New World contacts took place between the Old and New World. These scholars argue that many ethnic and cultural developments in the New World could not be explained otherwise. Teaching at the same college as Don Pablo Martinez del Rio, I almost had to keep these heretical theories of mine a secret. The charming old gentleman became very violent if anybody had ideas like that. Furthermore I ran right into the antagonistic views of practically every archaeologist and anthropologist of Mexico, who all followed the undisputed leadership of Alfonso Caso. Every schoolchild and every student was told to be proud of the extraordinary cultural achievements arrived at by the sole efforts of the Indian race without any contacts whatsoever from the outside world before Columbus.

The first question that arises is: What was the so-called Indian race, now named Amerindians, composed of to begin with? What elements were necessary to form the vast American population during the millennia preceding the arrival of the European conquerors? Two distinct problems, which always seem to be mixed up indiscriminately, have to be kept separate. One is ethnic diffusion and the other is cultural diffusion. Since my investigations are primarily based on the physical appearance of American man as portrayed by his contemporaries, my chief concern is ethnic diffusion. The

question of cultural and technical diffusion is less relevant for this specific study. Of course both types of diffusion may be interconnected, but that is not absolutely necessary.

When I implied in my pre-Columbian terracotta book *The Art of Terracotta Pottery** that white and even Negro people existed in America long before Columbus, I immediately was challenged with the argument "But what about the wheel, the absence of the wheel?" At this point I am inclined to ask: "What on earth has the wheel to do with the adventure of a white man or a Negro having intercourse with an aborigine girl on this continent?" The man might have been killed before he had time to tell his amorous partner all about the wheel, or perhaps he just never got around to describing this marvelous invention to her before he became sick and died. One also might presume that he was not quite sure himself how to make a wheel or how to use it in the proper way. Nevertheless, one fact is relatively certain. After nine months, another American arrived on the continent who looked different from his brothers and sisters and who did not know anything at all about the wheel.‡

At the time my above-mentioned terracotta book was reviewed by Mr. Karl E. Meyer in *Life* magazine, sure enough, the argument of the wheel was brought up and I received several letters relating to it. It is strange how many people seemed to be concerned about the absence of the wheel in America. There was an almost fanatic urge to have this phenomenon explained. According to one source, the native population considered it improper to use the wheel in an ordinary way because it was a holy symbol. According to another source this attitude was given a slightly dramatic explanation. In a Catholic country like Spain or Italy, an iron crucifix, though handy, could never be used to drive a nail into a wall.

How far the antidiffusionists go in their arguments is sometimes quaint. I was told that it was quite impossible for Phoenicians to have arrived in America because no glass was made here. We know what beautiful little bottles and glass beads were used in profusion in Carthage. They were never made in America. The attitude of a Phoenician sailor with respect to a wheel is understandable. Aside from his primary concern with ships, oars, sails, ropes, anchors, and the like, he might not have had a special interest in wheels. But to expect a concise knowledge of glassmaking from him is going too far.

The whole approach to these problems is often confused and distorted. To begin with, it is possible and even necessary to understand the peculiarities of the minds of ancient Americans. We can read for instance in treatises that the Maya must have been

**Altamerikanische Tonplastic, Das Menschenbild der Neuen Welt* (Baden Baden: Holle Verlag, 1965); *Terres Cuites Precolombiennes, L'Image Humaine du Nouveau Monde* (Paris: Albin Michel, 1970); *Pre-Columbian Terracottas* (London: Methuen, 1970); *The Art of Terracotta Pottery in Pre-Columbian Central and South America* (New York: Crown Publishers, 1970).*

‡The eagerness of Mesoamerican women to have sexual intercourse with foreign men is well documented, at least for the fifteenth century, in Amerigo Vespucci's letters and the writings of Pedro Martir d'Angliera. See Germán Arciniegas's *Amerigo and the New World,* and Frederick J. Pohl's *Amerigo Vespucci, Pilot Major.*

pretty stupid not to have succeeded in knowing how to build a true arch. What preposterous misunderstanding of the high level of aesthetics reached by these wonde ful people! There never was a better integration of architecture and fresco painting tha in Bonampak or of architecture and sculpture than in the sacred tomb of Palenqu Why did they need to fool around with other solutions when this was completel satisfactory to the Mayan elite and was in itself a crowning achievement in artisti creativeness? To project our technically minded standards on the early inhabitants the New World is to be completely out of focus and in error at best. I wish one of thes fanatic addicts of the wheel theory would really get stuck, not with one but with fou good wheels of a modern jeep, in a swampy section of Veracruz, in sticky and slippe red clay, or on an almost perpendicular slope of Guerrero. He would then see passin him, on foot, an Indian with a fair-sized load and a natural ease acquired throug thousands of ancestors, who would arrive long before he would at the next pueblo.

Recently my terracotta book was reviewed in the *Ethnologische Zeitschri Zuerich* (vol. II, 1972) by the Austrian ethnologist Angelina Pollak-Eltz. Mrs. Polla believes that I, in viewing pre-Columbian art, was "influenced by the thoughts of th diffusionist school" and is surprised that I made no mention of the late ethnologi Professor von Heine-Geldern from Vienna. (Diffusionism and antidiffusionism a discussed in my book on pages 51–56 and 192.) In my book I state that I was preser at the International Congress of Americanists in Mexico City in 1962 and heard th debate between Alfonso Caso (antidiffusionist) and von Heine-Geldern (diffusionist I discussed Caso, whom I refuted on certain points he made to the Congress. I did n mention von Heine-Geldern, because I am in agreement with him as far as his gener concept of diffusionism is concerned, although for different reasons. I have never bee "influenced" by diffusionist literature because I base my findings *not* on written contr butions or "schools of thought" but exclusively on my own visual observations an chiefly on the meticulous study of racial differentiations within the realm of pr Columbian human representations.

Serious investigation about diffusionism is now increasing. Among many oth publications, I would like to mention especially the English quarterly *The New Diff sionist*, published by the New Diffusionist Press, Great Gransden, England, and a boo by the Rumanian scholar Pierre Carnac, *L'Histoire commence à Bimini* (Paris: Robe Laffont, 1972). Carnac's book is perhaps the best general work reviewing all th possibilities of diffusionism, beginning with the megalithic epoch and carrying th investigations through until the enterprise of Columbus in 1492.

The latest in diffusionist literature is the ambitious work of the English writ James Bealy: *The Cod-Kings and the Titans* (New York: St. Martin's Press, 1973 Bealy has compiled vast sources to support his theory, which is based chiefly on his beli that there were extremely early (4000–3000 B.C.) contacts between the New and th Old World. This extends the historical frame far beyond the periods of my investig tion, which is logically limited to the time when artifacts representing human bein

begin to appear in the New World. With very few exceptions in Valdivia (Ecuador), I know of no pre-Columbian "faces" in existence on American soil prior to 2000 B.C. The two stone heads of Tiahuanaco (Bolivia), a region in which Bealy places enormous empires, are hardly datable. I do not believe that the two pieces reproduced in his book (page 80) are older than anything I have seen in pre-Columbian sculpture. In his book, too, Mr. Bealy gives credit to my research work on ancient American clay sculpture. As a matter of fact, the first objects one sees on opening his book are four terracotta heads, illustrations of which appear in my book and actually belong to my private collection in San Angel in Mexico.

I am glad that a much-needed critical review of Bealy's book by R. A. Jairazbhoy is forthcoming in *The New Diffusionist.* The sooner such blatant errors as the one concerning the interpretation of the word America (page 246) are exposed, the better. A visit by Mr. Bealy to the museum in St. Dié, France, where a copy of the *Cosmographiae introductio* of 1507 is exhibited, would be enlightening, for in this book the exact reason is given as to why the German cosmographer Waldseemueller and the poet Ringmann applied the name of America to our continent. Mr. Bealy's book, however, has the indisputable merit of getting a wider public acquainted with and aware of a number of problems connected with reasonable early diffusionism. Some of these are well presented. It is, for instance, a delight to read the crisp and clear article of the Chicago lawyer Miss Henriette Mertz (reprinted in Bealy's Appendix No. I). She gives a convincing interpretation of the voyage of the Argonauts across the Atlantic from the point of view of *oceanography.* Her views with respect to the voyage of Ulysses are discussed in Bealy's book (page 31). Both possibly historical events fall well within the time limit to which this book has been subjected—1500 B.C.–A.D. 1500.

As this book goes to press a modern contribution to the cause of diffusionism was brought to my attention: James A. Ford, *A Comparison of Formative Cultures in the Americas, Diffusion or the Psychic Unity of Man* (Washington: Smithsonian Institution, 1969). It would be an unpardonable omission not to mention this valuable contribution that—with *Man Across the Sea,* The University of Texas Press, 1971 (mentioned on pages 50 and 84)—is a decisive scientific reenforcement of my studies. I share with James A. Ford, who died in 1968, the closest kinship in viewing the *entire* American continent for its intricate population history during the formative or, as it is now usually called, the pre-Classic epoch stretching from 2000 B.C. to A.D. 300. A pity that in Ford's magnificent chart, No. 10 in his book mentioned above, of a hundred human representations the important Meso-American sites of Guerrero, the whole complex of Oaxaca and Guatemala, the Huasteca or Panuco region, and Jalisco are not included. Mr. Ford's chart could have been vastly enriched by the pictorial material reproduced in this volume.

CHAPTER FOUR

Transpacific, Transantarctic, and Transatlantic Contacts

THE ABOVE-MENTIONED EARLIEST CONTACTS ARE NOT ESSENTIALLY IMPORTANT FOR our fundamental concept of ethnic diffusion. Much more interesting is the question: How did the different ingredients of the pre-Columbian melting pot arrive on the shores of this continent? Apart from the land or ice bridge of the Bering Strait, which presumably served as the primordial route of human migration to the New World, there remain the possibilities of *transpacific* and *transatlantic* contacts. To suggest transantarctic contact is not quite as eccentric as one might think. Anyone will understand what I am saying who knows Charles H. Hapgood's study of the old Turkish Piri Reis map (1513), which shows not only the accurate rendering of the east coast of South America but also the shoreline of the Antarctic, a polar region that has been covered with ice for millennia. This demonstrates a surprisingly advanced geographical knowledge. Hapgood's study, now being republished in London, is well described in Charles Berlitz's *Mysteries from Forgotten Worlds.* For our investigation, however, these exceedingly remote events of over 6,000 years ago are not of immediate interest.

Truly important, however, is the question of *transpacific* contacts. Thirty-five years ago one could not even hint at such a possibility in Mexico. But now officially accepted books dealing with the origin of man in America appear with illustrations of little ships and rafts traversing the Pacific Ocean from west to east and from east to west, as well as of miniature figures tramping over the Bering Strait. The Mexican

Ministry of Education has approved schoolbooks written by the pre-Columbian expert Dr. Paul Gendrop, in which you can read: "There exists the possibility of some sporadic sea contacts with groups from Polynesia, making use of the transpacific currents." In Peru this widely accepted information is presented in schools and universities. The theory of transpacific contacts is chiefly based on the findings of the French ethnologist Paul Rivet, regarding the Melanesian and Polynesian migrations, and on the investigations of Emilio Estrada, Clifford Evans, and Betty Meggers of the Smithsonian Institution in Washington, as far as Asiatic contacts are touched upon. The studies of Professor Heine-Geldern of Vienna and Dr. Gordon Eckholm of New York, which deal with Asiatic cultural diffusion on a more recent pre-Columbian level, are slowly gaining recognition in academic circles. Dr. Eckholm has specialized in research on early Chinese contacts. His studies are now also being carried on by the Chinese historian Dr. Dennis Lou of the State University of New York. Essential questions of transpacific contacts were very recently discussed by Wolfgang Marschall in a book published under the auspices of the University of Tübingen, Germany, and financially aided, surprisingly enough, by the Deutsche Wissenschaftsgemeinschaft, the most important West German state institution for scientific research. The title of the book is *Transpazifische Kulturbeziehungen* [Transpacific cultural relations] (Klaus Renner Verlag, 1972). Its thesis is well documented and rather outspoken in its sharp criticism of isolationist methods. The possibilities of nautical communications between Asia and America are especially well defined. In this context one might well mention a fine study by Samuel Marti on the extraordinary similarity of symbolic hand postures (Mudra) in the art of the Far East and Mesoamerica (*Manos Simbolicas,* Litexa, Mexico, 1971). Related problems of this kind will be touched upon more specifically in Chapter Nine dealing with the all important pre-Classic time in the population history of America.

When we get to the question of transatlantic contacts, the picture changes radically. I remember an incident in Dakar, Africa, eight years ago. I participated in the first International Festival of Negro Art, organized by the Senegalese government in 1966. Also present was a German student sent to Dakar on a goodwill mission. When I told him that in my opinion Negroes must have crossed the Atlantic in rather remote times, he reacted violently, saying, "Utter nonsense. Sea voyages in those days, never."

Recently my friend Dr. Erwin Palm, who is the director of the Art History Institute at the University of Heidelberg, came to my studio in Mexico City. After listening to my theories, he gave me the following advice: "Wuthenau, never say Negro, always say Negroid, because then it would mean that the black specimens in the pre-Columbian art derived from Melanesian Negritos and not from African Negroes." I knew he meant well and probably intended to help me maintain my respectability in academic circles, because orthodox scientists are beginning to admit the possibility of Melanesian migrations to America but are deadly opposed to that of contacts from Africa across the Atlantic. But there is a difference between the two human categories that precisely should not be confused. I certainly agree that it was possible for dark Melanesian people to reach this continent in ancient times. In my private collection I have an archaic doubleheaded figurine that clearly indicates such a type. But to put

this primitive representation into the same class as the colossal heads from La Venta and San Lorenzo is absurd. There is at least a good probability that the notorious Olmec rulers could claim as procreators some highly civilized Negroid people from Africa. That their ancestors came to America, hopping across the Melanesian Islands in the Pacific Ocean, is farfetched and improbable.

A true and more serious (because it is widely publicized) doubt regarding my "respectability in academic circles" was voiced in the above-mentioned article published in *Life* on October 16, 1970. The reviewer, *Washington Post* correspondent Karl E. Meyer, misread a footnote in the book and reproached me for my assumed claim that Ulysses' voyage took him to the Gulf of Mexico. This adventurous tale would be of course a wonderful corroboration of transatlantic contacts having been made as early as 1200 B.C. The true story behind all this is that in 1964 I attended the International Congress of Americanists in Barcelona, Spain, and at a seminar (the chairman of which was Thor Heyerdahl), I read a paper on my investigations concerning white and Negro individuals depicted in pre-Columbian art. At this seminar, also, Henriette Mertz, a lawyer and reputed oceanographer from Chicago, read her paper on the possibility of Ulysses' voyage into American waters. Her thesis was surprisingly well substantiated and scientifically interesting. However, she complained that she had difficulty in finding a publisher for her work, which was finally printed privately under the title *The Wine Dark Sea.** When I wrote my terracotta book I added a note advocating an objective investigation of Miss Mertz's hypothesis. That was enough to set Mr. Meyer of *Life* magazine on the wrong track. Miss Mertz immediately took issue with the reviewer. In her protest to the editors, Miss Mertz said: "Every mariner who ever sailed the Atlantic recognizes almost instantly my analysis of Homer. No archaeologist has the background nor has he the slightest concept of the navigation which the poet so tellingly described." We are all convinced that archaeologists know many things that Miss Mertz does not know but also that she knows more in her field than the scientists of a different field. Why must they always contradict each other instead of speaking with each other? Oceanography and nautical experience contribute to our knowledge of early sea voyages. A splendid example of investigation with positive results was that of Thor Heyerdahl with his famous Ra I and Ra II expeditions across the Atlantic Ocean. The courageous undertaking by Heyerdahl and his associates certainly eliminated the negative factor in the possibility of such voyages, all the more since this transatlantic test was made with such perishable materials as papyrus—instead of, say, durable wood from Lebanon. In my field, the history of pre-Columbian art, I have found much to substantiate my belief in early transatlantic contacts. My terracotta book was a beginner. This treatise on unexpected faces will be, I hope, an eye-opener for many people, at least as far as the pictorial documentary proofs are concerned. Twenty years of investigation have strengthened my conviction that the pre-Columbian world of America was quite different from what I had expected. Contacts, sporadic contacts, if you like, but nevertheless contacts, must have taken place from all sides including the

*Henriette Mertz, Box 207, Old Post Office, Chicago 60690.

shores of the Atlantic Ocean. Only this can explain the multiformity and rich diversity of all the human patterns in the New World that I am continuously discovering.

My convictions were amply confirmed on my recent journey to Central America. Following the trails left behind by pre-Columbian artists in this important area of the American continent, I met with an incredible racial variety in human representations. No matter where I went or to which archaeological level the art objects belonged, it was the same story everywhere, from the Pacific slopes of Guatemala and El Salvador, where huge Proto-Olmecan* stone heads were recently found in abundance, to the amazing display in the National Museum of Panama. The same situation is clearly apparent in the surprising archaeological wealth of Costa Rica and in the superb stone monuments of individuals in Copán, Honduras.

On contemplating this varied show of human beings, who at some time or other were nurtured by Mother Earth in ancient America, one can say that our present-day racial discriminations seem rather foolish.

*Rafael Girard, "La Misteriosa Cultura Olmeca," Guatemala, 1969, and Lee A. Parsons, "Boulder Sculpture on the Pacific Coast of Guatemala," in *Archaeology*, vol. 18, 1965.

CHAPTER FIVE

Pictorial Documents versus Written Records in the Evaluation of Historical Facts— Giambattista Vico's Philosophy

THERE IS NO DOUBT THAT THE ARTIST IS BEST QUALIFIED TO DEVELOP A PERCEPTIVE comprehension of what other artists have to say, just as historians studying the work of other historians arrive at a wider understanding of their analyses of historical events and movements. Archaeologists and ethnologists keep much to themselves and naturally cherish their own independent points of view. Yet between these specialists there is not as much communication as there should be, and seldom do they join to reach unbiased conclusions about matters that overlap their various fields. This regrettable situation unquestionably forms part of our general disease of exaggerated specialization, and it is indeed absurd, considering that everyone today is intensely concerned about the quality and future of human life, of which the historian, anthropologist, and artist are among the best interpreters.

The photographs in this book include sculptures in stone, terracotta, gold, and copal (a black and a red incense resin). All the pictures were deliberately chosen to show the powerful insight of the artist who recorded human beings living in ancient America between approximately 1500 B.C. and A.D. 1500. The chronological data in the captions for the photographs are chiefly based on typological observations. Direct carbon-14 tests from pottery particles are still expensive, and their results, to a certain degree, debatable. However, we have from a great number of archaeological sites reliable carbon-datings at certain layers of the dig.* These strata, for example, from the early, middle, and late

*For example, Tlapacoya, a site near Mexico City repeatedly mentioned in my terracotta book, for which the carbon dating goes as far back as 1700–940 B.C. (Michael Coe, *America's First Civilization*, The Smithsonian Library, 1970, page 95).

pre-Classic periods [roughly 1500 B.C.–A.D. 300], nearly always reveal a great number of pottery shards and very often clay figurines or heads of a certain type, which change from stratum to stratum. Occasionally a stray, or "trade piece," when found in a stratum where it does not belong is recognized as such on account of its typologically different aspect.

Within the regular output a certain evolution can be established. An early Olmec terracotta head found in Puerto Marquez on the Pacific coast near Acapulco with an approximate carbon dating to 1700 B.C.* will look quite different from a highly developed Olmec kaolin head made seven or eight hundred years later in Las Bocas. Just as a good art historian can distinguish between an early and a late Renaissance painting, or between an Italian and a French painting of the same epoch, an art historian or even a collector, well trained in the aspects of pre-Columbian art, can distinguish between an early and a late Olmec piece or between an Olmec terracotta head from Guerrero and one from La Venta in Tabasco of the same period.

The portrayals shown in this book and their implication as a collection may be greeted with objections by some archaeologists, physical anthropologists, and ethnologists, as well as by historians who adhere to the distinction between history based on the study of written records and prehistory that concerns early and late cultures that did not leave such records. Artists will react differently. Their clear vision can immediately recognize the truth embodied in these sculptures and the vivid history they tell about the ancient inhabitants of the New World.

During the more than forty years I have lived on the American continents (four years in North America, two in Argentina, and thirty-five in Mexico), I have been closely concerned with the ancient human history of America. The word history, according to Julian Huxley, is "one of those general semantic omnibuses," and he rightly asserts that the distinction between history and prehistory "has become troublesome and sometimes misleading."† This is certainly true of the American continent where, I believe, pictorial history is every bit as valid and important as any history recorded in writing. Thus I am in agreement with the famous seventeenth-century Italian philosopher Giambattista Vico of whom Sir Isaiah Berlin wrote as follows:

> Vico was overwhelmed by the fascinating vista of rewriting the history of mankind in terms of the acts of men based on insight into their monuments, the frozen relics of such acts: relying not on the writings of historians which may indeed be inadequate or mendacious, but on what men have made in order to communicate with others—men or gods—artifacts, works of art, social institutions, which can be understood by

*The explorations of Charles and Helen Brush in Puerto Marquez revealed the earliest carbon dating yet found in Mesoamerica, 2300 B.C. (Paper read by Helen Brush before the International Congress of Americanists in Mexico City, 1962, but not published in the proceedings.) Elizabeth Easby and John Scott, in *Before Cortes*, Metropolitan Museum of Art, New York, 1970, page 16, published this extraordinary early date, 2300 B.C., for the first time.

†Julian Huxley: *From an Antique Land* (London: M. Parish, 1954).

other men because they are men, and because these communications are addressed by men to men . . . Vico insists on entering by means of imagination into the minds of men remote from one's own society in space or time. This can be achieved by letting their works speak directly to one, by seeking to understand how they saw the world, what they wanted to do in it and with it, how it appeared to them . . . Art is not mere embellishment; it is a voice speaking, an effort to embody a vision in a concrete form . . . What seem to be conscious metaphors to us are our ancestors' natural mode of expressing what they saw . . . All Art must be understood in this way—as a form of natural reaction and expression. It is for this reason a direct door to the past (*The New York Times Magazine*, November 23, 1969).

In every Latin country, of course, the written word is almost God, and I learned studying Roman law as a student in Germany, "Quod non est in actis non est in mundo," or "What is not in the files does not exist," is an axiom still widely accepted.

CHAPTER SIX

Some Peripheral Indications Support the Probability of Transatlantic Contacts and Confirm Ethnic Diffusions as Represented Pictorially in Pre-Columbian Art

IT REMAINS NEVERTHELESS DISAPPOINTING THAT NO WRITTEN INSCRIPTION, HOWEVER crude, could be found commemorating the arrival of foreigners in America. All Phoenician inscriptions and similar ancient records in stone, if found in the New World, have so far been stigmatized as fakes. With or without reason it is very difficult to decide. There is, however, one inscription, the Paraíba text from Brazil, that has been emphatically defended as authentic in recent times by no less an authority on ancient Canaanite writing than Professor Cyrus H. Gordon of New York University. Only two facsimiles of the text are now in existence. The original has disappeared since it was declared to be a fake by several scientists on the strength of a tracing submitted to them in the 1870s. Yet Gordon's treatise on the subject, published by the Pontifical Biblical Institute in Rome,* is substantially convincing and is an invitation for further inquiry into

* *Orientalia*, vol. 38, 1968. A refutation of Gordon's opinion was published in a subsequent number of *Orientalia* by Dr. Cross (Harvard University). I am obviously incapable of judging the controversy between the two scientists regarding the intricacies of ancient Semitic writings. The effort of Dr. Cross to explain the "fraud" does not seem convincing to me. I have personally witnessed other efforts to squelch uncomfortable scientific findings with the implications of fraud. In the case of the burial site of the last Aztec king, Cuauhtemoc, in Ixcateopan (near Taxco, Guerrero), the method was very effectively used against Miss Eulalia Guzman, the discoverer of the site. Miss Guzman, an elderly lady, and I were accused of having fraudulently incised the date 1539 on the key stone of the parish church in Ixcateopan! This was a ridiculous insinuation since the stone had been covered with a layer of old lime mortar authentically inscribed with a later date, 1659.

the possibility of foreigners arriving in America as early as the sixth century B.C.

The same can be said of the ancient Hebrew inscription excavated and published eighty years ago by scientists of the Smithsonian Institution, but only very recently reappraised. The inscription on a stone tablet was found at Bat Creek, Loudon County, Tennessee, beneath the skull of a skeleton together with artifacts estimated by Cyrus Gordon to stem from the first or second century A.D.* It thus might be linked with the so-called Roman head that appeared in my book on pre-Columbian terracottas (page 51). Miss Henriette Mertz gives a good account of the Bat Creek find in her book, *The Wine Dark Sea*† in which other ancient American inscriptions are reproduced and intelligently analyzed.

Another invitation to reconsider the possibilities of transatlantic contacts is the previously mentioned research carried out by Professor Charles H. Hapgood; in his book, *Maps of the Ancient Sea Kings*‡ we are suddenly confronted with the fact that as early as 1513 the Turkish admiral Piri Reis knew more about the east coast of South America and the north coast of the Antarctic than anyone else at the time. On a map presented to Suleiman the Magnificent, the admiral casually but positively mentions in a marginal text, written in Turkish on the map, that he had used twenty maps from the time of Alexander the Great, which apparently were available to him and are now lost. It is astonishing that the discovery of this old map in our century, and the conclusions drawn by Hapgood, should have had so little impact on the general public, not to speak of scientific circles (App. 1c).

The New York Public Library has an excellent facsimile copy of the Piri Reis map from which I copied the English translation of the Turkish text: "The hand of this poor man (Piri Reis) has drawn it and now is constructed. From about twenty maps drawn in the days of Alexander, Lord of the Two Horns, which show the inhabited

*An essay on the Bat Creek inscription was recently published in *Book of the Descendants of Dr. Benjamin Lee and Dorothy Gordon* (Ventor Publishers, Ventor, New Jersey, 1972).
†Mertz, pages 127 and 130. On page 61 the inscription of the ancient site of Niebla in southern Spain is mentioned and reproduced, based on the research work of the British archaeologist Ellen Whishaw (*Atlantis in Andalusia,* Ryder and Co., London, 1930), plates 22, 44, and 45. The interesting observation of Miss Mertz with respect to this Turditanian or Phoenician inscription, and the fascinating work of Ellen Whishaw elucidating the very early intrusion of the Libyans (ancestors of the Berbers) into the Tartassan world of southern Spain should be given appropriate attention in future investigations concerning contacts between the Old and the New World.

Unfortunately the Yecla altarpiece of the Niebla district, sketchily reproduced in Mrs. Whishaw's book, is now crated in the basement of the archaeological museum in Madrid. It represents a sun symbol in the center and two six-pointed stars on each side. In the Frissel Collection in Mitla, Oaxaca, Mexico, belonging to the University of the Americas, a stone can be seen of presumably late Zapotec origin. It also shows a sun symbol in the center flanked by two halves of a six-pointed star, then commonly used as the New Year glyph. Apart from the two different New Year counts it could be interpreted as representing the rising and setting of Venus (see App. 1b).
‡Hapgood (Philadelphia: Chilton Books, 1966).

quarter of the world. The Arabs named these charts Jeferiye."

Another reason to examine the probability of early transatlantic contacts is afforded by the work of the famous African explorer Leo Frobenius (1873–1938). His opinions were revealed to me in 1966 when I was invited by the government of Senegal to take part in the first International Festival of Negro Art in Dakar. At the festival the Leo Frobenius Institute of Frankfurt, Germany, presented a splendid exhibition of all the works of the eminent explorer, and I was able to examine his writing closely.

Frobenius was deeply interested in Phoenician contacts with Nigeria, but he also stated clearly that there must have been very early contacts between Africa and America.*

During the German anthropological expedition in Nigeria (1910–1913) Frobenius excavated a substantial number of terracotta heads, partly from Ebolokun and partly from Ilife. The British archaeologist Flinders Petrie assigned these Nigerian heads to the fifth century B.C. because of their "extremely close affinity" with the pottery heads from the foreign quarters of Memphis in Egypt, which Petrie himself had excavated in the 1880s.† In 1966, I photographed many Memphis heads in the Petrie Collection in London (see Ill. 63). These heads have a remarkable variety of racial types and show a great diversity in craftsmanship. This diversity leads me to believe that they were not manufactured at the same time but that some of them were made long before the Persian invasion of Egypt (525 B.C.) and some probably later. The Memphis collector, whoever he was, obviously had the same kind of interest in finding "unexpected faces" in ancient Egypt, as I have in finding "unexpected faces in ancient America." In this context we might recall an aphorism of the so-called weeping Greek philosopher Heraclitus (fifth century B.C.). "If you do not expect it, you will not find the unexpected, for it is hard to find and difficult."‡

Among the heads excavated by Frobenius in Nigeria was a representation that was practically identical with a Phoenician clay mask (Humbaba) from Sardinia. In Appendix 15b and c, two Phoenician masks of this type are reproduced, one with Semitic features and one with Negroid ones.

In connection with the question of Negroes in America, I should mention also the investigations conducted by the Mexican scientist Dr. A. de Garay on the presence of Negro blood in one of the oldest and most secluded tribes in Mexico, the Lacandones. Dr. de Garay is the director of the Genetic Program of the National Commission of Nuclear Energy in Mexico. His report includes a reference to the sickle cell, a malaria resistant mutant gene usually found only in the blood of black people.

During the first International Festival of Negro Art in Dakar, I was invited to exhibit my material of early representations of Negroes in pre-Columbian America. I

*Leo Frobenius, *The Voice of Africa* (London, 1913).
†W. M. Flinders Petrie, *Ancient Egypt* (London, 1914).
‡Loren Eiseley, *The Unexpected Universe* (New York, 1969).

displayed 64 photographs and 25 artifacts, which I had brought with me from America, in the library of the Assemblée Nationale. I had investigated this unexpected phenomenon for many years, but in Dakar I was able for the first time to present my findings to Africans, who obviously know what a Negro is and what he looks like. My point of view that these ancient American sculptures could be considered truthful representations of Negroes was amply confirmed by everyone, including the President of Senegal, Léopold Sedar Senghor.

Clearly Negroid representations in America can be identified as early as 1200 to 650 B.C., at least in terracotta and other materials known at present. This time would extend in the Old World from the reign of Ramses III and the later Libyan rulers in Tanis (Lower Egypt) to the epoch of the Ethiopian or Nubian domination of Egypt including the Twenty-fifth Dynasty and the Negro king Taharka.* It would of course also include the period of Assyrian thrusts against the Phoenician city-states in Asia Minor. Since nobody can believe that Negroes ever tramped all the way through Siberia and crossed the Bering Strait and Alaska to arrive very much later in the warmer parts of the American continent, the only acceptable interpretation for their presence here at the above-mentioned time would be transatlantic voyages, a phenomenon that sooner or later will have to be explained. At this point, it might be appropriate to recall the navigation skill of the Phoenicians and the excellent quality and magnificent organization of their ships given us by contemporary eyewitnesses. The prophet Ezekiel, around 590 B.C., describes the marvel of the Phoenician ships as follows:

> They made all thy ship boards of fir trees from Senir;
> They have taken cedars from Lebanon to make masts for thee . . .
> of the oaks from Bashan have they made thine oars; they made
> thy benches of ivory . . . [Ezekiel 27:5]

The Greek writer Xenophon, born in 430 B.C., tells the following story in his book *Ischomacus:*

> The best and most accurate arrangement of things I ever saw was when I went to look at the great Phoenician ship. For I saw the greatest quantity of tackling separately disposed in the smallest stowage. You know that a ship comes to anchor or gets under way by means of wooden instruments and many ropes, and sails by means of many sails and is armed with many machines against hostile vessels and carries with it many arms for the crew, and all the apparatus which men use in dwelling houses, for each mess. Besides all this, the vessel is apart filled with cargo which the owner carries for his profit. And all that I have mentioned lay in no much greater space than would be found in a chamber large enough to hold conveniently ten beds. All the things too lay in such a way that they did not obstruct one another, so they needed no one to seek them, and should easily be got together, and there were no knots to be untied, and cause delay if they were suddenly wanted for use. I found the mate of the steersman who is called the prow's man, so well acquainted with the place of each article that even when absent he could tell where everything lay, and what their number was, as one who has learned to read could tell the number and order of letters in the name of Socrates. I saw this man examining, at an unoccupied time, everything that is of use on board of a ship; and on my asking him the reason, he replied: Stranger, I am examining whether anything is difficult or out of order; for it will be no time to look for what is wanting, or put to rights what is awkwardly placed, when a storm arises at sea.*

*The beautiful black stone head of the Egyptian king Taharka (680 B.C.) who joined the fight with the Israelites against the Assyrians is still one of the showpieces in the Cairo Museum.

Descriptions like these make us wonder about the wide discrepancy between actual ancient seagoing ships and the historically interesting but strange contraption of papyrus that Thor Heyerdahl was not afraid to use on his heroic trips across the Atlantic Ocean. Yet the historically well founded choice made by Heyerdahl has been vindicated by his success.† His choice was especially rewarding. It led to the correct interpretation of a Maya Campeche stela in the National Museum in Mexico City and one of the rock drawings in the Jewish necropolis of Beit She'arim, both mentioned in the following chapter.

The type of vessel used to reach America for the first time is not important; what really counted concerning the Heyerdahl enterprise is the unique spirit behind it. The same can be said of the Phoenicians and their adventures of thousands of years ago. Their well-attested nautical skill and craftsmanship in shipbuilding was not enough. What really counted is the vigorous spirit of a remarkable race.

**Concise Encyclopedia of Explorations* by Jean Riverain (English edition, Collins, Glasgow; Follett, Chicago, 1969), page 211.

†It is interesting to note that the ancient migration myths of the Hopi Indians in North America contain a detailed description of the hollow stems of papyrus for the manufacture of seagoing rafts (*Book of the Hopi* by Frank Waters. New York: Viking Press, 1972).

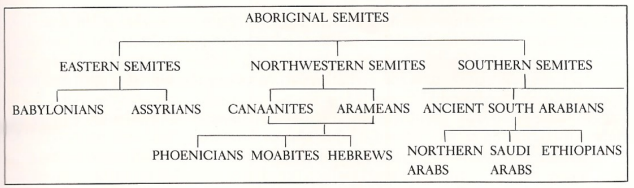
CHAPTER SEVEN

The Question of Semites and Semitic Symbolism

IN 1968 MARC CHAGALL, AT THE DEDICATION OF HIS STAINED GLASS WINDOWS (ONE includes a large Star of David) at the Hadassah Medical Center in Israel, spoke of the "other Semitic peoples." He said: "The more our era refuses to see the face of the world for the sake of looking at a very small part of its skin, the more worried I become." These are the words of a wise man. The other Semites are numerous indeed, now and in history. Since the word Semite is used in this book I would like to clarify the term (originally introduced by Schloezer and Eichhorn in the eighteenth century). The best way to do this is to include here a diagram taken from the *Reallexikon der Vorgeschichte*, Berlin, 1928, vol. xii, p. 14 ff. by Johs. Pederson. The diagram was formulated well before the advent of the Nazis in Germany, a time when there originated a great deal of confusion regarding the terminology of the word Semite. (An analogous situation exists in the United States of America concerning the word Negro.)

The reviewer of my first book, the Austrian ethnologist Mrs. Angelina Pollak-Eltz (who has written an interesting book on Afro-American cults*) asked me in *Ethnologische Zeitschrift Zuerich* what I meant exactly by the word Semite. The above diagram explains it very well. Every single group of people mentioned by Pederson, and

Cultos Afro-Americanos (Universidad Católica Andres Bello, Caracas, 1972).



their descendants, belongs to the Semites. They form a large part of the *white race*, which extends from southern Arabia to Mesopotamia and which filtered into the great northeast triangle of the African continent. As a matter of fact, the highly accentuated Semitic features of the Libyans of North Africa figure among the best and most realistic representations of that type in ancient Egyptian art. In my first book, and more so in this one, I have come to the conclusion that the pre-Columbian artists were as gifted in reproducing actual features as their ancient coprofessionals in Egypt.

Although my research work is chiefly dedicated to strictly human representations in pre-Columbian art, some symbolic connotations expressed in that art should be mentioned, especially the ones with Semitic affinities.

Humbaba, half-god, half-devil, and principally associated with deities of the underworld, is an enigmatic figure of remote antiquity. In legendary form, he is of course the ferocious opponent of Gilgamesh. He lives in a magic forest in Lebanon with "secret paths" and "blocked trails" as an "intestinal underworld man" whose face was formed by "intertwining entrails." The Babylonians, who had an entire archive of intestinal omens, considered it bad luck if the entrails of a sacrificial victim looked like the face of Humbaba. They spoke of a "Palace of the Intestinal Underworld," which was of course closely linked to the ancient myths of the Labyrinths.* The most interesting contribution to the study of Humbaba was made by Sidney Smith.† He stated that the cedar forests in which the monster lived stretched for thousands of miles and quotes the following passage from the Gilgamesh epic: "The cry of Humbaba is a hurricane, his mouth fire, his breath death." The connection of this semigod with fire and volcanoes is obvious, especially if we accept his version that the root of his name was "hababu" (apparently in an earlier form *hawawu*), meaning "he who makes a rumbling noise." Smith argues that the concept of Humbaba as a deity of fire and volcanoes is much older than its connection with visceral omens. He adds: "The

*Karl Kereny, *Labyrinth-Studien* (Zuerich: Albae Vigiliae, Rhein Verlag, 1950).
†Sidney Smith, "The Face of Humbaba," *Annals of Pre-Historic Archaeology and Anthropology*, vol. XI (Liverpool, 1900), 107–14.

fantastic forms sometimes assumed by lava may well have given rise to the fanciful representations of the demon of the volcano, referring in particular to the Humbaba mask kept in this British Museum, No. 116624, since 1883" (see page 34). This mask is considered to be only from the seventh century B.C. or the period of the Assyrian domination. It was found at Sippar.

John Boardman* mentions how the representations of Humbaba got around in antiquity. Referring to the "Oriental" influence in incipient Greek art, he states: "A more bizarre example of copying appears in the grotesque clay masks found on Samos and in considerable numbers at Sparta which are closely modelled on eastern masks of the demon Humbaba." An early version from Ur is compared with fragments from Sparta. A few years ago I was able to spot several Humbaba fragments on top of a cupboard in the Ashmolean Museum in Oxford, England. They had come from Sparta, which at that time seemed to me a strange place to come from. Since Ur is involved, and Samos and Sparta, it stands to reason that the Phoenician sailors were responsible for the migration of this semigod of the forests of Lebanon. During my recent investigation trip to the Near East I confirmed terracotta images of Humbaba in the National Museums of Cyprus and Beirut and in the archaeological Rockefeller Museum in Jerusalem. In Athens I acquired, through the kind cooperation of the German Archaeological Institute, an excellent photo of a Humbaba representation from Sparta (see page 36).

We find the same masks in Carthage and other places dominated or inhabited by Phoenicians. A particularly fine one is the piece in the Louvre Museum in Paris reproduced on page 35. It belongs in the same category, but introduces the better known fire gods (Huehueteotls) in the New World. A comparative assembly of masks from Mexico, Ecuador, and Colombia illustrates the affinity of American versions with the original Babylonian piece, the one from Sparta, the one from Carthage, and the one from Ur reproduced by Boardman (see pages 34–37). It is my belief that all this could not be accidental and that sooner or later we will have to reconcile ourselves to the notion that our fierce friend Humbaba is the remote ancestor of all the fire gods on the American continent reproduced in pre-Columbian art. Thus and only thus are the Semitic aspects of this deity convincingly explained.

In contrast to the serious and awe-inspiring Humbaba, the lucky god Bes of the Phoenicians strikes a more pleasant note in the links between the Old and the New World. *The god Bes is probably of Nordic, perhaps even Siberian origin.† His wide* acceptance in ancient Egypt is well known and so is the fact that on all Phoenician expeditions this mascot was carried along in the form of small terracotta effigies. I found them represented in practically all Phoenician archaeological sites of the western Mediterranean. One of these figurines found its way to the lower Balsas River in Mexico

*Author of *The Greeks Overseas*, Pelican Books (no. A 581), 1964.

†Professor Hintze from Darmstadt. See A. V. Wuthenau, *The Art of Terracotta Pottery in Pre-Columbian Central and South America*, 1970, page 55.

during pre-Columbian times. Eventually it fell into the hands of George Vaillant, who discussed his find in a special essay.* Dr. Gordon Eckholm now keeps the figurine lovingly locked up in his desk at the Museum of Natural History in New York. I hope that the little fellow, reproduced here (App. 2d), will bring him good luck.

Recently another remarkably artistic god Bes made his unexpected appearance in the art museum of Princeton University. It is a small Mayan figurine from Jaina, exquisitely modeled and beautifully polychromed. This figure proves that the Maya still remembered the Phoenician luck bearer during the last Classic period. The exceedingly smart and very elongated hat on this charming dwarf probably indicates the magic power of its wearer. It is a superb piece, both artistically and historically.

In March, 1971, I gave five lectures at Brandeis University explaining the presence of Negroes and Semites in ancient America. To prove my thesis I exhibited over 400 slides of pre-Columbian sculptures, showing human representations of all sizes and all epochs. One of the slides depicted a Mayan dignitary on a stone stela from Campeche; a piece is now exhibited in the National Museum in Mexico City (see Ill. 4a). The dignitary is wearing an earring with an easily recognizable Star of David (or what we now call a Star of David), encircled by a marine rope and half covered by a water glyph on its lower side. The headdress of the personage is obviously meant to depict a sailing vessel of substantial size, with a prow and stern, fore and aft deck, seven oars on each side, and, in the lower center part, the bases of two converging masts. The rudders are correctly traced on the stern side. Both items, the masts and the rudders, closely resemble the rock drawing of a Jewish merchantman of the second or third century A.D. found by the Israeli archaeologist Dr. Benjamin Mazar in the necropolis of Beit She'arim, approximately 40 miles from Haifa. The sail of the ship is indicated in the upper right corner of the stela, a clever idea not only for the artistic composition but to avoid the concealing of the two masts of a seagoing vessel that would occur if the sail were shown at its proper place (see Ill. 5a).

The symbolic headdresses on Maya stelae were extremely important. Recently another stela was discovered in Chincultic near Comitán, Chiapas, that shows a Mayan dignitary carrying not a reed boat but an enormous raft on his head. Neither the Maya nor the Israelites are especially known as seafaring people. Yet the idea that the Jews in antiquity had no maritime activities is a historical error. Anybody who visits the splendid new Maritime Museum in Haifa, Israel, can find proof to the contrary.†

Another interesting detail of the Campeche stela is an elongated square object with two square ribs around it that is shown suspended from the left hand of the personage. It resembles somehow the upper part of an anchor engraved on an ancient Jewish (Hasmonian) coin now exhibited in the Maritime Museum in Haifa. Unfortunately the lower rim of the stela is missing. Until it is found, which is rather improbable,

*George Vaillant, "A Bearded Mystery," *Natural History*, vol. xxxi (New York, 1931), page 243.

†See Brandeis University Ph.D. dissertation "Maritime Activity in Ancient Israel" by Robert Steiglitz (Ann Arbor, Michigan: University Microfilms, Inc., 1971).

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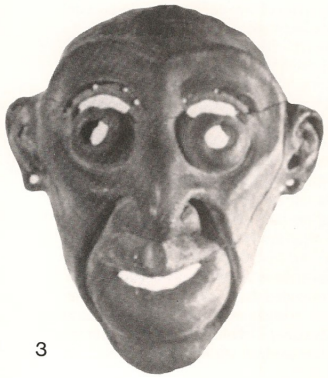

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Humbaba Chart

1. Humbaba mask from Babylon. Photo, British Museum.
2. Veracruz, Classic. Mexico.
3. Tlatilco, pre-Classic. Museo Nacional de Mexico.
4. Carthage. Photo, Musée du Louvre, Paris.

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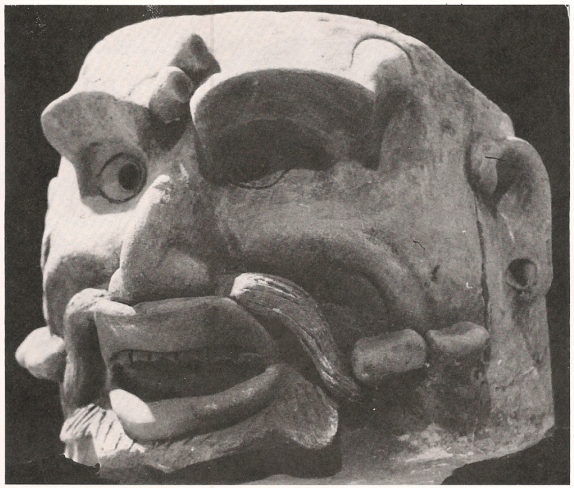

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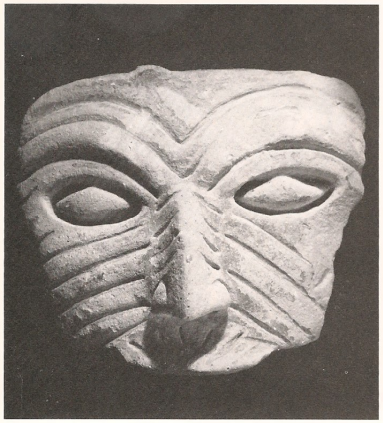
5. Ecuador, Esmeraldas, pre-Classic. Museum of the American Indian, New York.
6. Tlatilco, pre-Classic. Mexico.
7. Southern Veracruz, pre-Classic. State Museum, Jalapa, Veracruz.



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Humbaba Chart (*continued*)

8. Chiapas, pre-Classic. Mexico.
9. Huasteca (Panuco II), pre-Classic. Mexico.
10. Colombia, Classic. National Museum, Bogotá.
11. Ur, Asia Minor.

12

13

14

12. Ecuador, Manabí, pre-Classic. Photo Courtesy Brooklyn Museum, New York.
13. Tlapacoyan, pre-Classic.
14. Sparta, Greece. Photo, German Archaeological Institute, Greece.

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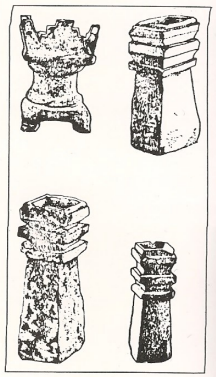

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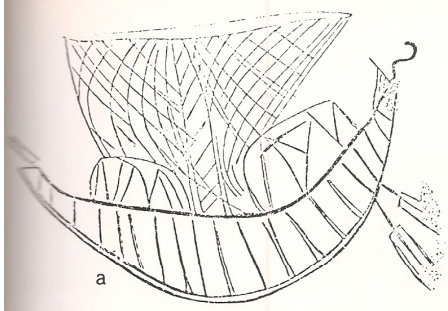
4a. The late Classic Maya stela from Campeche in the National Museum in Mexico City. Note Star of David design in earring, headdress depicting a reed boat and square object pending from left hand. Note similarity to votive altar designs in *b*. *b.* Phoenician votive altars from Carthage. *c.* A late Classic Zapotec temple frieze from Monte Albán region; high-relief clay tablet now in the City Art Museum, St. Louis, Missouri. Length approx. 65 cm. Note similarity of scallop-shaped glyph in lower left corner of *4a* to scalloped symbol in left corner of *4c*..



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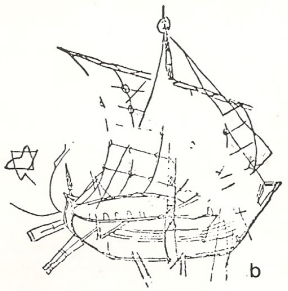

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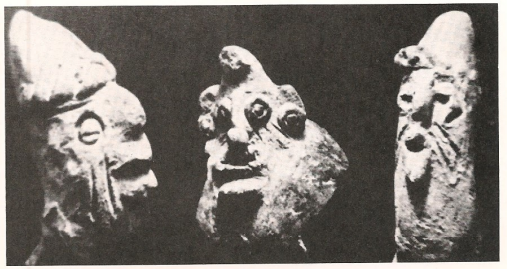

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5a. Jewish merchant vessel made of reeds with two converging masts, fore and aft deck, two steering rudders; drawing above a tomb in the necropolis of Beit She'arim near Haifa, Israel, 2nd century A.D. Note similarity to headdress of Mayan dignitary in *4a*. *b.* Jewish merchant vessel made of wooden planks in Phoenician style; a Star of David is visible above the rear end of the vessel. Also from the necropolis in Beit She'arim, 2nd century A.D. See also Appendix 19c. *c.* Early three-prong (Jewish?) incense burner from Kaminaljuyú, Guatemala. Height approx. 30 cm. Charcas phase approx. 1000 B.C. National Museum, Guatemala. *d.* Pre-Classic incense burner prongs from Pacific coast in Guerrero, Mexico. Height of heads: 14, 9, 7, and 9 cm.

the identification of this item is difficult. The squareness and rigidity of the subject, however, eliminate the interpretation of it as a bag of copal that sometimes can be found on other pre-Columbian representations. Its undeniable resemblance to small Phoenician votive altars could lead to another interpretation (see Ill. 4b). From the beginning I realized that the meaning of the elongated object would be more comprehensive if the design or glyph of three upsurging waves, which is shown on its left side, could be identified. My work was futile until I found the same design on a Zapotec clay tablet unit, presumably from a site in the southeastern valley below Monte Albán, Oaxaca. I am indebted to Professor Paul Gendrop, who teaches at the University of the Americas in Cholula and at the National University in Mexico City, for the photograph of this important piece, which was reproduced for the first time in his book *Arte Prehispanica en Meso-America* (Mexico, 1970). On the Zapotec frieze the three upsurging waves are definitely used as a glyph with the clearly visible Zapotec number one below. They are shown next to an extraordinary Semitic-looking bearded man, who is also personified in the glyph one above his right shoulder and seems to hold a bone in his right hand (Ill. 4c).

The clay tablets are high reliefs molded in clay in the Zapotec fashion and were made for the adornment of a building. They are now on display in the City Art Museum of St. Louis, Missouri. Their artistic and thematic affinity with the horizontal friezes of Lambityeco (an archaeological site recently excavated under the auspices of the University of the Americas), in the Mitla-Yagul area of Oaxaca, is indeed striking. The importance of Lambityeco and also of the St. Louis tablets will be discussed later, in Chapter Ten.

At the time I showed the slide of the Campeche stela at Brandeis University, calling attention to the design of a Star of David on the earring of a Mayan dignitary, it caught the fancy of the press. An AP release caused a slight commotion around the world. This small incident, quite apart from the correct or incorrect interpretation of the earring, would have been more propitious if it had aroused greater interest in a reevaluation of our rather frozen concepts of American history. The subject of the Star of David, or the six-pointed star, which is formed by two interlaced triangles, is one of great confusion even among specialists. A few words of clarification might be appropriate. I agree with Dr. Immanuel Velikovsky that the design was originally used as a symbol for the planet Venus in Babylon. Specimens of it have appeared in Cyprus and even in Troy where it may well have been introduced by Phoenician mariners. This also would be in accordance with a Hebrew seal of the six-pointed star found in a Sidon excavation attributed to the seventh century B.C.

How and when this star was later associated with King David and his shield, nobody has yet explained with precision. The most adequate version is the one given in the *Universal Jewish Encyclopedia*, which refers to the myth of the shield of Melkart that was used by the hero to kill the giant Antaeus. This shield was kept in the synagogue of Bologna.

Several "experts" have voiced their opinion in the Mexican press that the Star

of David was used as a Hebrew seal only since the seventeenth century. Some were daring enough to push this date back to the fourteenth century. The latter date coincides with the famous tile of the synagogue of Toledo, and with the special grant conferred in 1345 by the German emperor, Charles IV, to the Jews in Prague. The Jews were given permission to use a flag "bearing the shield of David (six-pointed star) and the seal of Solomon (five-pointed star) upon a red field." Neither the German monarch, although peace-loving, intelligent, and liberal-minded, nor the Jews of Prague can be credited with having invented the identification of the six-pointed star with Jewish history. Naomi Ben Asher (*Jewish Junior Encyclopedia*, 7th ed., 1970) rightly calls it "a very ancient and widespread symbol" and adds that "many ancient architectural ruins carry the engraving of this Hebrew seal." Its most outstanding example is the one on the third century synagogue in Capernaum, Galilee, a beautiful and remarkably well-preserved stone carving of the two interlaced triangles* (App. 2a). According to Asher, the rare five-pointed seal of Solomon is also reproduced on this ancient Jewish religious building. To assume that the six-pointed star of the synagogue of Capernaum was introduced through "Roman" influences, a theory strangely enough advocated by some people, seems completely unreasonable to me.

There is another Star of David from the same epoch, i.e., the second or third century A.D., which is depicted next to a Jewish merchantman, also found above a tomb in the necropolis of Beit She'arim, Israel (see Ill. 5b). The emblem and, as a matter of fact, the design of the entire ship has been reproduced to great advantage in artistically forged ironwork on the outside facade of the Maritime Museum in Haifa. The handsome ornamental display emphasizes the historical importance of this unusually interesting time.

Jewish mysticism (Cabbala) used the hexogram design from early medieval times on, interpreting it as the combination of fire (upper triangle) and water (lower triangle), male and female, macrocosms and microcosms, good and evil, and so on. Later on it was even used as a symbol for God. This was of course violently condemned by Orthodox Jews, since, according to their religion, it is strictly forbidden to have a sign representing God. And so we have further confusion.

In Christian circles the Star of David became known as an emblem of the Old Testament, and as a reminder that Christ had descended from the clan of David. I am quite familiar with this aspect since I personally worked for a whole year on the restoration of a magnificent Franciscan church, Santiago Tlatelolco (early seventeenth century), in Mexico City. A large Star of David was painted on the enormous plate vault of the church, above the crossing of the transept and the nave, thus giving a special touch to this monumental building. The vault in itself (17 meters in diameter and 3.60

*The stone relief is well reproduced in *Holy Places in the Holy Land* (Christopher Hollis and Ronald Browning, 1969). Interestingly enough, the upper triangle of the six-pointed star crosses the horizontal line of the lower triangle on the left side of this ancient Star of David, thus bringing it closer to the usual design of the much later New Year glyph used in Mexico. In a number of cases, this glyph resembles the upper part of a Star of David. It was used already as a kind of time symbol in the classic architecture of Teotihuacán.

meters in height) constitutes a supreme achievement in world architecture. Unfortunately the Star of David, which was surrounded by six bearded heads and a handsome wreath of flowers and angels, was recently destroyed with practically all the other murals of the seventeenth and eighteenth centuries during the "modernization" of this unique building (see App. 2g).

After my return to Mexico from Brandeis University, many efforts were made to disprove any connections of the Campeche stela with the six-pointed star. It was adduced that the design on the stela was *merely a glyph for the New Year* well known on other pre-Columbian monuments. There are several shortcomings in this interpretation. In most New Year glyphs, the upper triangle is much narrower and serves rather more as a suspended ring. The upper left branch always crosses over the horizontal line, instead of the right one, which is customary for the usual design of the Star of David, including the one on the Campeche stela (see the Amsterdam silver coin, the Jewish carpet from Bulgaria, both from the eighteenth century, and the already mentioned mural from Tlatelolco [App. 2c]). In the lower part of the pre-Columbian New Year glyphs there is often a slightly trapezoid rectangle and not a triangle at all. In reading Mexican glyphs one has to be exact. The difference in the way the line crosses can also make a change in the whole meaning, and the Indians never made an error in this respect.*

Recently research was conducted in my class (summer of 1972) concerning the pictorially recognizable designs of the so-called New Year glyph. This glyph can be reasonably traced from the early phase of Teotihuacán on the high plateau of Mexico. It appears in its most striking form in Xochicalco, Morelos, and is transmitted in late-Classic and post-Classic times to Oaxaca. Here its Zapotec and Mixtec derivations, including the calligraphic **A** sign, were widely used until and even after the Spanish conquest (see my terracotta book, page 182).

The appearance of anything similar to a hexagram in the Mayan region is quite exceptional. At present we know only of four cases: two in Uxmal, Yucatán, one in Copán, Honduras, and one on the Campeche stela. The Uxmal Tlaloc stone surrounded by three glyphs (see App. 13a) is obviously a Toltec importation from the Mexican high plateau; the second one on a now-lost stone from Uxmal (see App. 2b) is the clearest representation of a six-pointed star. Until the original is found it is difficult to evaluate its importance. The Copán stones (App. 2f) and the earring on the Campeche stela (Ill. 4a), however, are significant testimonies and have to be explained. Their interpretation as decorative motifs is patently wrong. The clear design on the earring was not put there because it looked pretty. As everything else on a Mayan stela it had a definite meaning. Nor were the Copán stones cut to serve as a simple decoration but were executed as distinct symbols. Furthermore, both items, on account of their angular design, are completely incompatible with all aesthetic codes of the Maya. This design cannot be found on any of the thousands of Mayan glyphs. Calligraphists were just unaware of its existence. The only feasible explanation for its rare appearances is the foreign origin of this symbol that was still remembered by knowledgeable priests.

If the most ancient connotation of the six-pointed star is the symbol of Venus, its connection with the glyph for the New Year in later times is quite credible. For us the most important link is its combination in a stone relief with a Jewish merchantman of the second or third century, where it was used either as a Hebrew symbol akin to the contemporaneous stone relief of the synagogue in Capernaum or perhaps as a symbol of the planet Venus, the star that led the ship in the morning away from the coast and toward the West, where it is clearly visible from five o'clock in the afternoon on.

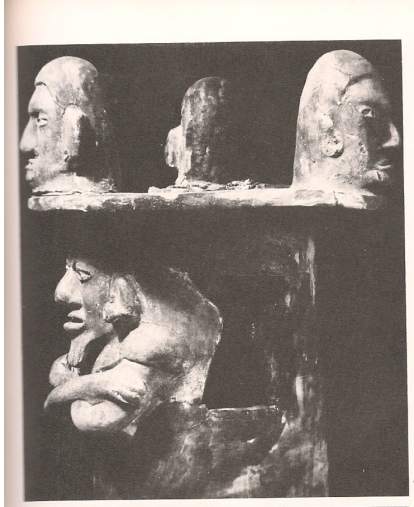
The two rock drawings of Beit She'arim are in any case extremely interesting as proof of different Jewish shipping activities seventeen hundred years ago. The one with the star design represents a well-built ship with horizontal wooden planks not unlike the famous Phoenician vessel of the second century A.D. carved on a Sidon sarcophagus.* The other resembles surprisingly in every detail a reed or papyrus ship, such as was used in the Heyerdahl experiments. The Mexican anthropologist, Santiago Genoves, who participated in both the Ra I and Ra II crossings of the Atlantic Ocean, agrees with me in this respect and also that there was a close affinity between the rock drawing in the Jewish necropolis of Beit She'arim and the Mayan headdress in the Campeche stela in the National Museum in Mexico City.

There is another important Classic stone stela of early Totonac origin also on display in the National Museum of Mexico. It has a remarkable detail that so far has not been taken into consideration. An excellent drawing of this stela was published by Constance Irwin†; it shows the two personages of the big stone relief (see color plate 14). The figures are wearing false beards and are obviously engaged in ceremonial preparations before a ball game, but overlooked is the fact the protagonist has a cord wound around his arm exactly seven times and then twisted around his middle fingers three times. I am indebted to Mrs. Joan Gordon for pointing this out to me. Recently I conducted her through the National Museum, and she immediately noticed the surprisingly correct display of phylactery, or *tefillin* (in Hebrew), exposed on the stela and thus made me understand its true significance. I was completely unfamiliar with the ancient rite of tefillin, which is still observed by Orthodox Jewish men when reciting

*An interesting example can be observed in some representations of the coat of arms of Charles V shortly after the conquest. The one carved on the small open chapel at the entrance of Cuernavaca was undoubtedly executed by a Spanish stone carver brought over by Cortés, who placed the heraldic lions and towers of Castille mistakenly in reverse. In two coats of arms of the same emblem made by the Indians themselves and primitively executed with stone implements in 1539 on the church facade of Ixhcateopan, Guerrero, the lions and the towers are in the correct place. This unusual display of loyalty toward the crown of Spain was a clever trick by which the Aztecs hid the secret burial place of their last king, Cuauhtemoc, from the malevolent Spaniards (see *Ichcateopan, La Tumba de Cuauhtemoc*, Ediciones Aconcagua, Mexico: 1973).

*See App. 18c. I am indebted to the director of the National Museum in Beirut for the excellent photograph of this masterpiece of Phoenician stone carving in the Beirut Museum.
†Constance Irwin, *Fair Gods and Stone Faces* (New York: St. Martin's Press, 1963).

6. Front view of a more realistically developed three-prong incense burner from Kaminaljuyú, Guatemala. Height approx. 30 cm. Charcas phase, approx. 1000 B.C. National Museum, Guatemala.



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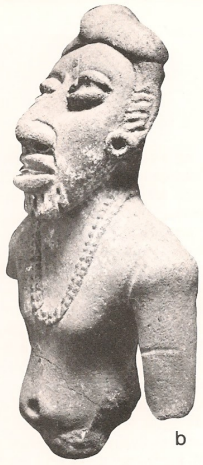

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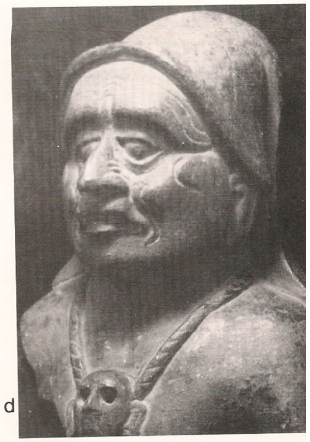


d

7a. Side view of Kaminaljuyú incense burner shown in *6. b–d.* Three figurines kept in the storeroom of the National Museum in Guatemala from the dig in Kaminaljuyú. Charcas phase, approx. 1000 B.C. *b.* Bearded dignitary with necklace. *c.* Laughing face with moon-shaped mouth; compare with colossal Semitic head from El Baúl, Guatemala (Ill. 23). *d.* A fine portrait of a Semitic-looking matron. It is similar in style to pre-Classic images from Ecuador (see color plate 9a.).

their weekday morning prayers. On consulting the *Enciclopidia Judaica*, published in Mexico in 1958, I found this description of the ceremony: "La correa se enrolla siete veces alrededor del brazo y tres veces alrededor del dedo del medio." [The cord is wound around the arm seven times and three times around the middle finger], and also a photograph that showed a group of Jewish boys with the cord (usually a leather strip) wound around their arms seven times. The photo is reproduced here with the kind permission of Mr. Eduardo Weinfield, editor of the *Enciclopidia Judaica*. Orthodox Jews usually wear a phylactery on the left arm for the prayer ceremony, and though our hero shows it on his right arm, the coincidence of the cord is an extraordinary example of possibly Semitic, and particularly Jewish, in this instance, links between the Old and the New World before A.D. 800. Another fact to remember is that the cord has to be put on the weaker arm, which is the right arm in the case of left-handed men. In this case it would only mean that our Tepatlaxco hero was left-handed. The extra protection of one arm and one hand does not make sense either, for in the sacred pre-Columbian ball game the players were forbidden to touch the ball with any hand, but had to perform the plays with their thighs and buttocks.

In my terracotta book (page 86) I mentioned the three-pronged "Jewish" incense burners found in the oldest dig of Kaminaljuyú in Guatemala by the ethnologist Stephen Borhegyi. I compared these to some head prongs of the same pre-Classical epoch, which were found in Guerrero and which are reproduced in Illustration 5d. On my recent journey to Central America, I had the opportunity to photograph these interesting objects in the National Museum of Guatemala City and also some figures found at the same level (Charcas phase) that were stored in the basement of the museum (see Ills. 6–7). I am indebted to my friend the Guatemalan archaeologist Rafael Girard, and the director of the National Museum in Guatemala, for helping me accomplish my investigations in this respect. The more primitive incense burner is well related to the ancient Guerrero terracotta heads, and the second one shows a marvelous integration of the symbolic ritual vessel with the human personifications of the people who most likely used it thousands of years ago.*

*During my visit to the archaeological Rockefeller Museum in Jerusalem (June, 1973) I saw an excellent specimen of a Jewish three-prong brazier formed by three bearded heads, on exhibition in the museum under No. 969. The Humbaba clay mask, mentioned in Chapter Seven, was displayed as No. 225.

CHAPTER EIGHT

Historical Opinions on Semitic Diffusionism in America during the Eighteenth and Early Nineteenth Centuries

IN REFLECTING ON ALL THE NEWLY FOUND PIECES OF EVIDENCE, IT SEEMS APPROPRIATE to look more seriously into the opinions of early investigators concerning Jewish diffusionism in America. In my terracotta book I mentioned two sixteenth-century Dominican friars who gave substantial reasons for considering the possible presence of Jewish influence in pre-Columbian America. One was Diego Duran (born 1540 in Mexico), who devoted the first chapter of his chronicle to this subject; the other, Fray Gregario Garcia (1554–1627), whose relatively little known book *Origen de los Indios del Nuevo Mundo* must definitely be considered a document of historical importance, written by an intellectually disciplined eyewitness.

In the earliest colonial period of North America similar attempts were made to identify the Indians as descendants of ancient immigrants from Israel. Stephen Birmingham, in his book about the Sephardim, *The Grandees* (New York, 1971), sums up these identification efforts in the following way:

> Long lists of similarities between Indian and Judaic ritual had been drawn up to prove this thesis. It was pointed out that, like the Jews, the Indians tabooed certain animals as "unclean." Like Jews, they had a sense of personal purity; they worshipped a great spirit Yohova; they had high priests; they had puberty rites. The Indians had important holy days in spring and fall, corresponding to Passover and Succoth, and a two-day fasting period corresponding to the Day of Atonement. The Indians had a lunar calendar, a similar counting system, and there are superficial similarities between the Hebrew and Indian tongues (both Hebrew and Indian languages make use of the hyperbole and metaphor and possess no comparative or superlative degree). Anthropologists have since dismissed these likenesses as coincidental, but in Daniel Gomez's day they were the subject of serious study. In the early Sephardic (that is the early 18th century) community in New York, these matters were discussed at the synagogue. Just in case they should turn out to be distant brethren, the rabbis enjoined

their congregations against mistreating or exploiting the local Indians. In any case Daniel (the famous Jewish fur trader) and the Indians got along famously right from the beginning. "I am able to understand the Indian thought," Daniel wrote to a friend.

Victor Wolfgang von Hagen, an explorer himself, mentions the same subject in his book on John Lloyd Stephens, the first American explorer of the middle nineteenth century to become interested in the antiquities of his own continent.

Von Hagen, like Birmingham, also gives an account in his book of the prevailing opinion on this subject in the eighteenth century, which was universally accepted in America: "The Indian was the descendant of the lost tribes of Israel. Roger Williams, the founder of Rhode Island, and John Elliott, the first to translate the Bible into Indian language, accepted it as fact and so did William Penn."

"I imagined myself," Penn said when he looked at the Indians, "in the Jewish quarter of London. Centuries of repetition (with explicit theological approval) and this theory resisting the assaults of logic had hardened into anthropological fact . . ."

Von Hagen ridicules the critical review by George Jones of Stephens's book. The English playwright declares that Stephens

> has given indeed by his pen and the artist (Catherwood) by his pencil a reflection of the ruins, but it is from a mirror of polished ebony, simply a facsimile resemblance, light and shade only . . . a specimen of Daguerreotype! No one can mistake the rapid manner in which the true copy is impressed upon the mind, and that by the most easy and agreeable means, viz., . . . the fascination of style; but the colouring of life is not there . . . the soul of history is wanting! The Promethean spark by which the flame of historic truth should illuminate his work, and be viewed as a gleaming beacon from afar, to direct wanderers through the dark night of Wonders;

I deliberately quote Birmingham and Von Hagen because I believe their ideas are illuminating. Birmingham, who was completely familiar with Sephardic immigration history, shows a thorough understanding of Jewish thought. He gives factual reasons for opinions in the eighteenth and early nineteenth centuries, and as to the similarities of Indians and Jews he states that "anthropologists have since dismissed these likenesses as *coincidental.*" Von Hagen, on the contrary, complains of the "lack of Logic" of eighteenth-century personages without giving specific reasons. He seems to content himself with self-righteous indignation based on what we might call "hardened anthropological facts" of modern orthodox scientists. As for the remarks of the romantic poet George Jones, they are the gleanings of a superior intelligence. His discrimination and acute perception of fundamental historical problems are well expressed and of considerable interest to me.*

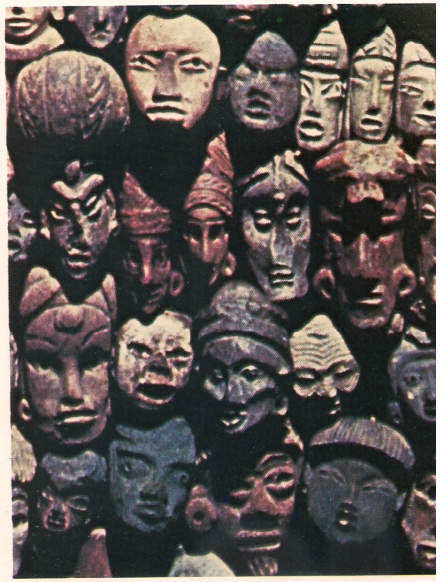
*The complete title of George Jones's book, published by Longman, Brown in London in 1843, is *An Original History of Ancient America Founded upon the Ruins of Antiquity: the identity of the aborigines with the people of Tyrus and Israel: the introduction of Christianity by the Apostle St. Thomas by George Jones, R.S.I., M.F.S.Y. etc., dedicated to his Grace the Archbishop of Canterbury.* The first volume of his

1. Wolfegg castle in Wuerttemberg, southern Germany. Here in the tower on the left the unique Waldeseemueller Map has been kept for 465 years. During the presidency of William Howard Taft (1910) an enthusiastic American promoter tried to persuade the United States government to acquire the map. He made plans to have this historical treasure brought with a German guard of honor from Wolfegg castle to Hamburg, where it was to be received by American battleships and escorted across the Atlantic Ocean. This involved a detachment of the German navy that would accompany the American ships through the English Channel and, before returning to their home base, would fire a farewell salute on entering the waters of the Atlantic Ocean. Finally, on reaching American soil, the map was to be ceremoniously presented to the President of the United States. What a peaceful way to use battleships compared to the way these same ships were used only a couple of years later!

2. HUMANITAS AMERICANA, a poster showing 169 archaeological heads made by pre-Columbian artists in the Americas. Most of these heads were executed between two and three thousand years ago, their provenance extending from the region now occupied by Mexico to Ecuador in South America. (Arrangement: Lance Weyman. Photo: Bob Schaltwyck. Private collection of the author.)

3. Detail of poster.

4. Detail of poster.

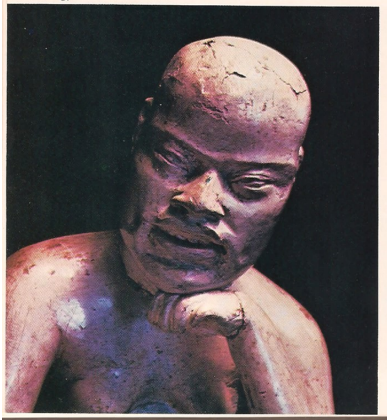


5. Detail of poster.

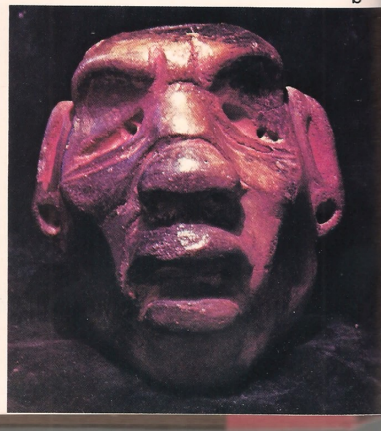
6. Xochipala heads, Guerrero pre-Classic. A beautiful upper-class girl and a primitive man with strong features. Both seem very much alive and show a marked affinity with ancient Egyptian art. Height of heads, 4 cm.

7a. A realistic figurine from Las Bocas, Puebla, Mexico. Middle pre-Classic. Height of detail, 5 cm.
b. A powerful Negroid mask. Height 8 cm.

a



b



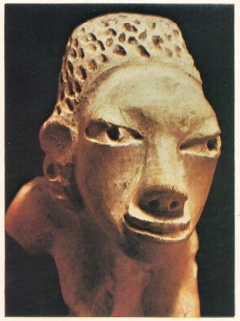
f detail, 5 cm.

b

8. Tlatilco terracottas, middle pre-Classic. A white full-bearded man, Contra-Olmec. Height 6 cm. A Negroid girl. Height 20 cm.

9a. A pre-Classic head from Ecuador, Esmeraldas style, representing a distinguished Semitic matron.
b. Small (1½-inch) head from the Huasteca region, Panuco style, late pre-Classic.

a



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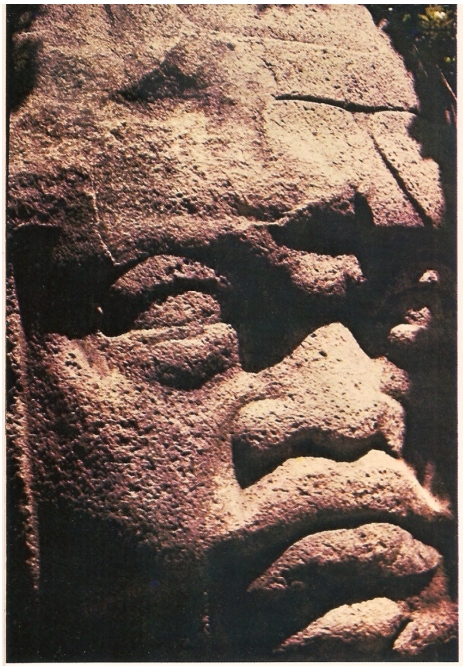
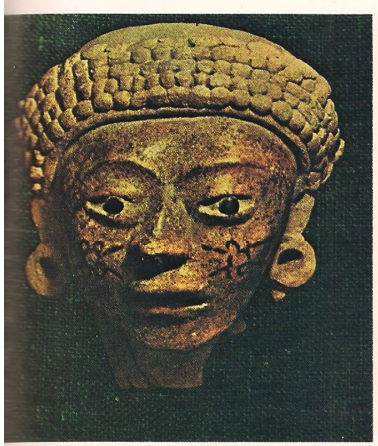
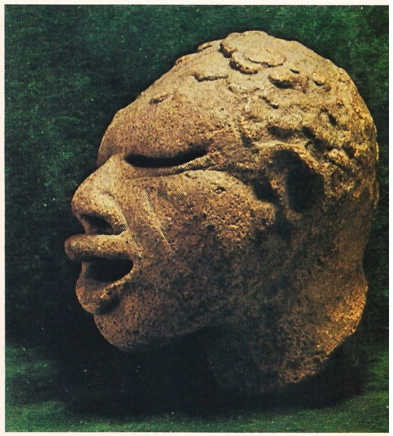


10. Colossal Olmec head: La Venta I (now in the Museum Park, Villahermosa, Tabasco, Mexico), representing a mighty Negroid personage.

11. A small (9-inch) stone figure from the Mexcala region in Guerrero (since 1907 in the Field Museum in Chicago) late pre-Classic. Note the similarity to the full-bearded stone head from the Dr. M. Leof collection on the jacket of this book.



a

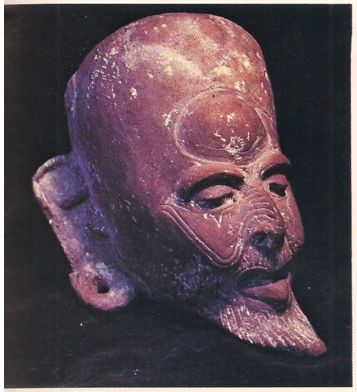


b

12a. Head of Totonac sun dancer, Veracruz, Classic period. This head has a remarkable affinity with the famous head of Egyptian Queen Tye in the Berlin Museum. Height 14 cm. *b.* Head of sacrificed Negro showing three wounds, from Veracruz, Classic period.

13a. A fine bearded head also from Veracruz, Classic epoch. The rounded protrusion on the forehead is an atavistic reminder of the ancient Humbaba fire-god tradition. See page 112. *b.* Caricaturesque representation of a Semite. The small protrusion on the forehead has the same significance as that in *a.* Both pieces from Veracruz, Classic period.

a



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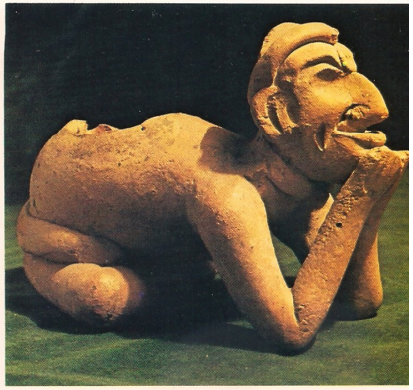


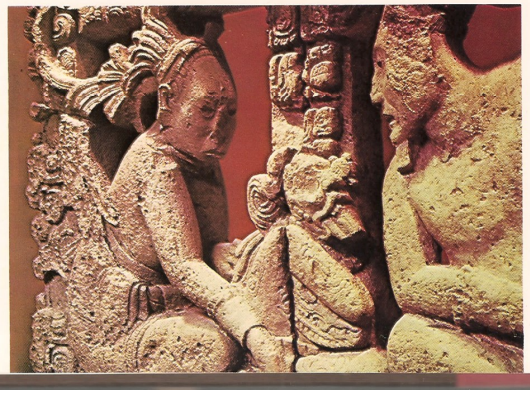
THE PHYLACTERY STELA

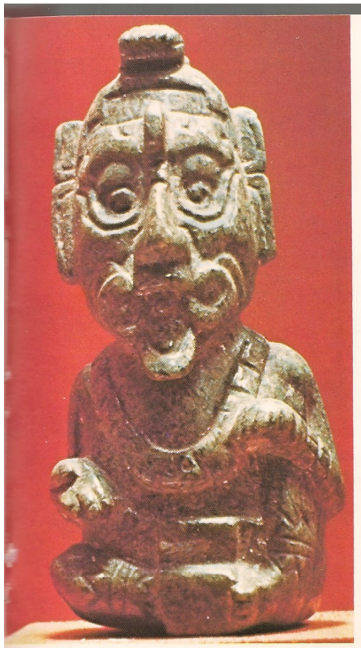
14. This stone stela from Tepatlaxco, Veracruz, Mexico, is in the National Museum, Mexico City. Some scholars date it around A.D. 100 while others attribute it to the late Classical period circa A.D. 300. In any case it is about contemporary with the age of maximum Roman expansion.

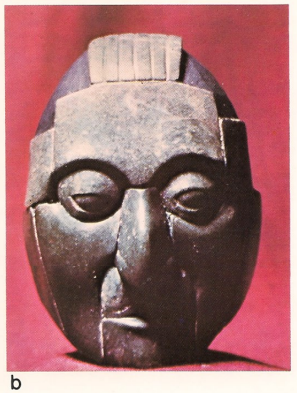
The main bearded figure holds his right arm half raised. A strip is wound spirally around the forearm and palm, and then fastened around the thumb and the other fingers. The bent head of the attendant hides whatever was worn above the elbow (e.g., a phylactery box). The object held by a strip on the forehead may possibly be the phylactery box worn on the head.

There are variant phylactery traditions practiced by different groups of Jews today. The hand-phylactery is now worn on the weaker arm; i.e., on the left arm of right-handed men, and on the right arm of left-handed men. This stela shows it on the right arm. The finger-windings still vary according to several traditional schools.

15. Openwork stone relief, Maya Classic period, provenance unknown, probably near Guatemalan border region. A superb work of art probably representing a "mixed marriage" of Mayan aristocracy. The girl is of Asiatic descent and the man shows noble white features. Height of detail approx. 95 cm. Josué Saenz Collection, Mexico.







a b

16a. Green stone figure of a bearded man found at the feet of a Maya ruler in the tomb at Palenque, Mexico. Height 9 cm. *b.* Blue jade death mask also from the tomb at Palenque. Both Maya Classic. Photos: National Museum of Mexico.

a

17a. Polychromed terracotta figurine from the island of Jaina presumably representing a Mayan version of the Phoenician god Bes. Maya Classic. Height 9 cm. Photo: Art Museum, Princeton University. *b.* Detail of the above.

b

a

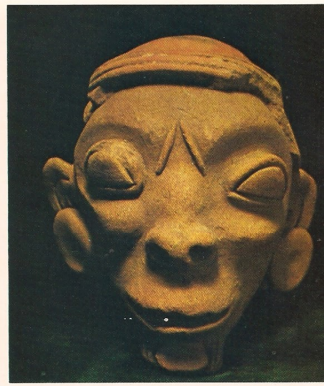
b

18a. A Negroid head made from black copal with thick golden lips and teeth. Coclé region, Panama. Circa A.D. 900. Height 3 cm. *b.* A gold piece from Colombia, Quimbaya region, circa A.D. 600, belonging to the Gold Museum in Bogotá. This piece was recently (summer 1974) on exhibition at the Center for Inter-American Relations in New York, where this photo was taken by the author. The stretched neck and the "Africanized Roman helmet" are most noteworthy. The stick across the mouth might be related to an ancient ceremony still performed in Zaire (Congo). (See *National Geographic* magazine, March 1973, page 420.) Height 17.8 cm. See App. Ia.

19a. A pre-Classic Negroid head from Chiapas, Mexico. Height 6.5 cm. *b.* Rare Semite with blond beard. Fresco in Tetala, Teotihuacán.

a

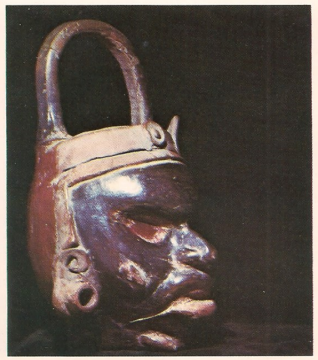
b

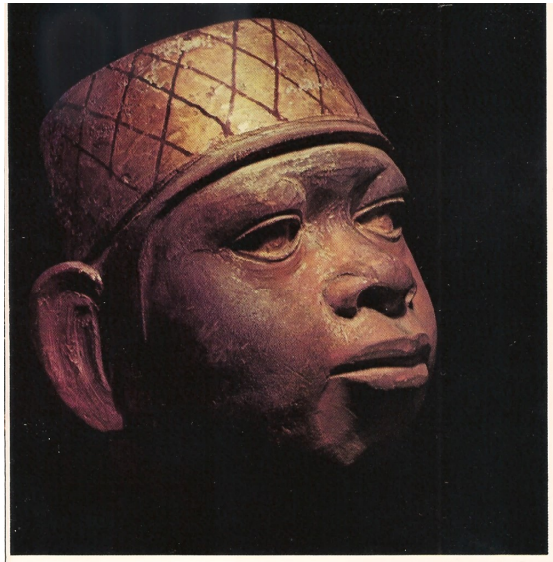


20 (above). A rare Negroid head on a Zapotecan vessel from Oaxaca. Private collection, Chicago. Height of head approx. 6 cm.

21 (right). A vigorous terracotta head from Manabí, Ecuador, Classic period. Height 8 cm.

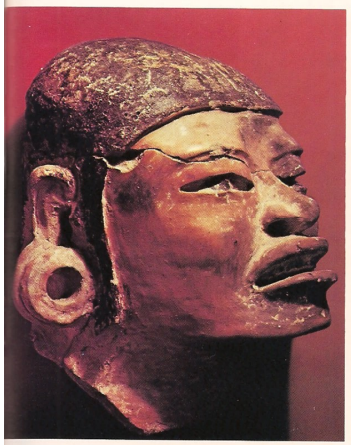
22–23. Two post-Classic Moorish-looking heads *(below)*, presumably executed by Mixtec artists in the region of Oaxaca. The one on the left, now in a private collection in Chicago, is intact. Its stirrup handle gives it a remarkable Peruvian affinity, which strongly indicates some connections with Mochica effigy vessels from Peru either by trade or by copying. See color plate 24.

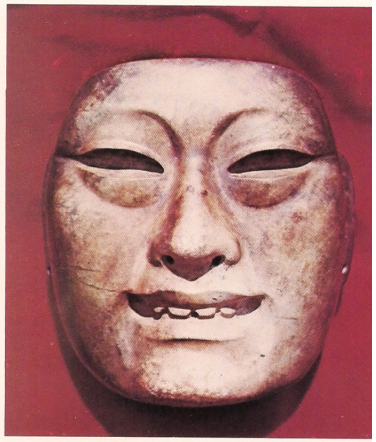




24. A Classic Mochica portrait vessel from Peru circa A.D. 600. This exquisite piece is similar to the two Moorish-looking heads in color plates 22 and 23. Height 14 cm. Private collection, Princeton, N.J.

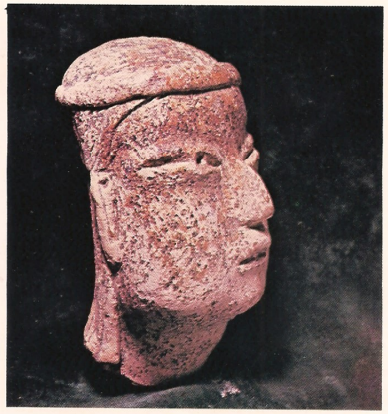
25. Head of a Totonac dancer from Veracruz showing the subtle fusion of Asiatic and Negroid features. Classic period. Height 16 cm. Private collection, Mexico City.



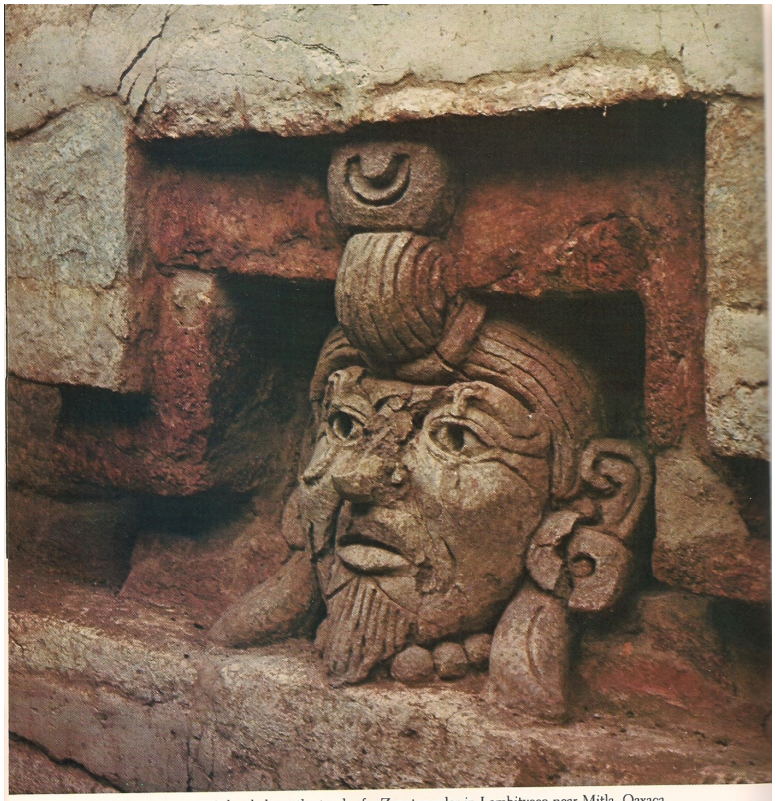


26 (above). A powerful terracotta head from Veracruz with Negroid characteristics. Classic period. Height 14 cm.

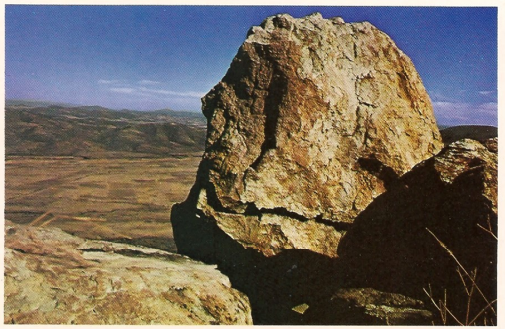
27 (right). Olmec stone mask from Arroyo Pesquero (Choapas River), southern Veracruz. State Museum, Jalapa, Veracruz. Height 14 cm. Pre-Classic. The testimony of this extremely realistic masterpiece establishes, without any doubt, the oriental, and especially Japanese, ancestry of the early Olmec inhabitants in America.

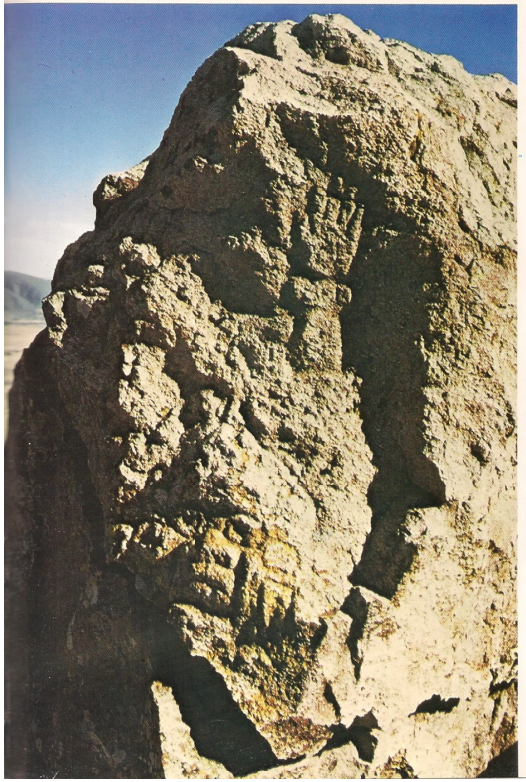


28. A "Japanese" lady of the distinguished Choshu type from Tlatilco, Mexico. Pre-Classic. See also App. 4.



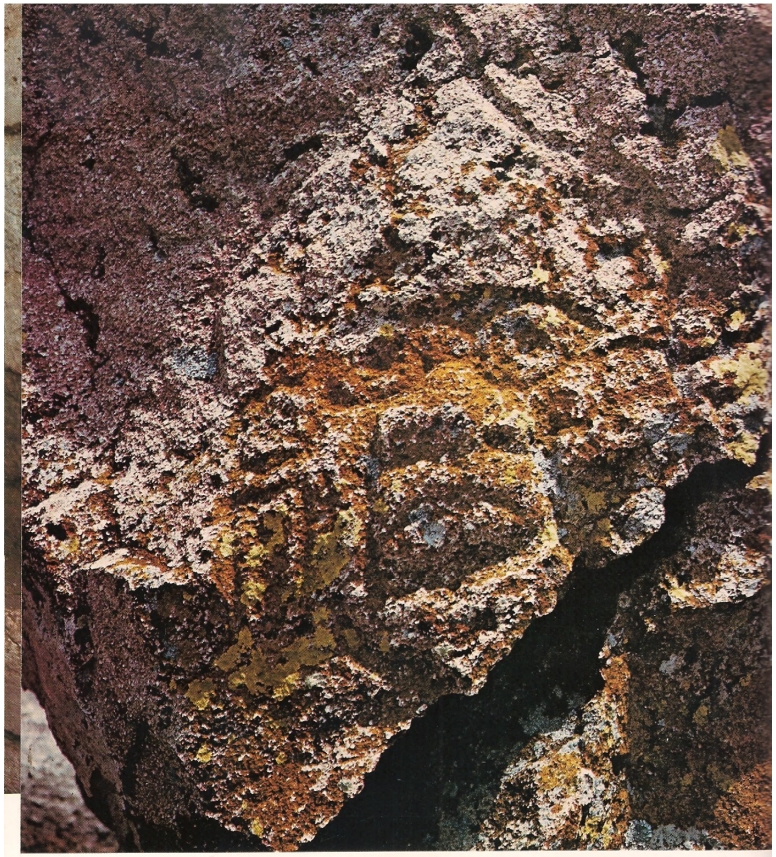
29. A stucco portrait head above the tomb of a Zapotec ruler in Lambityeco near Mitla, Oaxaca, circa A.D. 700, excavated by the University of the Americas archaeological staff. Height 40 cm.





30. The sensational "Negro-Tlaloc" from the famous Olmec site of Chalcatzingo, Morelos, Mexico. Pre-Classic. A view of the Negroid rock mask carved on top of the mountain overlooking the plains of Morelos. Photo: Gillett G. Griffin.

31. The Negroid rock mask in color plate 30 is shown in relation to the symbolic hand above it. The open hand with the outward facing palm is surprisingly similar to the symbolistic hands on Phoenician stelae in Carthage from the 4th and 5th centuries B.C. and the braceleted arm of the Assyrian king Ashurnasirpal II, 883–859 B.C. Photo: Gillett G. Griffin, Princeton, N.J. See App. 15.



32. Close-up of the Negroid features of the rock mask (color plate 31) carved out of the living rock. Note the helmet with the round knob and earrings similar to Egyptian representations. Height approx. 48 cm. See App. 16c. Photo: Herman Emmet, Baltimore, Md.

George Jones was born in 1810 and died in 1871. In the preface of his book, he clearly states that he consulted all the works pertaining to his research "during 15 years in America and more immediately for the last two years in England." Since his book was published in 1843 he must have set foot on American soil in 1826, and remained there until 1841. This was just about the time when people were getting excited about "American antiquities." One might even assume that he knew John Lloyd Stephens personally. In his book he relies heavily on biblical testimony and the prophecies of the Old Testament. The distinction he makes, however, between North American Indians and what he calls "Mexicans," or the Indians established further south, is correct; and so are his deductions on the importance of artistic manifestations for the investigation of historical facts. His theory adducing the descent of North American Indians from Jews and Middle American Indians primarily from Tyrus in 332 B.C., and the rescue of its remaining inhabitants by Sidonian ships, makes impressive reading. On the whole, one can say that he made an honest effort to explain the resurgent problems of America's ancient population and that his work should be taken into consideration in future studies.

George Jones was of course acquainted with the work of Lord Kingsborough whose tragic death occurred in 1837. This English contemporary fared even worse than Jones in Victor Wolfgang von Hagen's book, which says:

> Kingsborough elucidated the valuable illustrative material (in the luxurious edition of the *Antiquities of Mexico*, published in nine enormous folio volumes!) with a written text—a potpourri of Greek, Hebrew, Latin, and Sanskrit—interspersed with occasional English words. It took a form which was to milord Kingsborough's mind logic, but to the reader confusion. To anyone whose patience was able to withstand these millions of words, one could learn, in sum, that America had been peopled by the lost tribes of Israel.

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work, however, which was called *The Tyrian Era* and subdivided into two books: I "The Ruins of Antiquity in Ancient America described and analyzed: the Original Architects identified, etc."; II"The Scriptural, Political & Commercial History of Tyrus, to the destruction of that Kingdom, by Alexander of Macedon; and the Tyrian migration to the Western Hemisphere in the year 332 before Christ, etc.," was dedicated surprisingly to Frederic William the Fourth, King of Prussia. Since this unusual dedication is worth reading today and shows George Jones as an early exponent of liberal British thought, 130 years ago, I cite it: "Your Majesty, with feelings of enthusiasm, founded on the contemplation of a peaceful and patriotic King, do I inscribe to Your Majesty, the first Volume of an Effort to delineate the History of Ancient America. If in the following pages Your Majesty should recognize Your own portraiture in that of Hiram the Great, it is such as truth and history have designed and coloured;—fawning flattery and false adulation have not added even a thought to embellish, where patriotism has so nobly consolidated. The building of Solomon's Temple at Jerusalem, by Hiram of Tyrus, was not more generous, and liberal in Religious sentiments, than were your own,—as Protestant King of Prussia,—in laying the corner stone of the Catholic Cathedral in Cologne, the fervent words at which ceremony Time will hallow within the archives . . . For the peace of Europe, and for the prosperity of Prussia, for the advancement of Religious and Civil Liberty,—Education, Literature, the Arts and Sciences,—may the Disposer of Events Prolong the life, and intellectual vigour of Your Majesty, to the utmost verge of venerable age; . . ." London, June, 1843 (App. 3c).

The quotation of these sarcastic remarks shows us the set ideas of an orthodox scientist who grabbed at every turn in Lloyd Stephens's travelogue to bolster his own antidiffusionist convictions. Stephens was of course right to observe the different styles in ancient Middle American monuments compared with Old World antiquities, but that does not exclude, per se, the possibility of contacts between the two worlds in remote times. Greek art developed in a different way from Egypt and Egyptian art in a different way from Babylon, although they all belonged to the same "Ecumene," and certainly had contacts with each other. Besides that, the natural resistance of one community to take over cultural or technical items from another culture can be quite prolonged. The case is ably stated by David E. Kelley in *Man Across the Sea* (The University of Texas Press, 1971):

> Unexplained cultural resistance may prevent the acceptance of apparently useful or interesting ideas or the technical incapacity of the receiving culture or the transmitting agents may block transmission or some segment of the parent system . . .It is much less clear why neither the true arch nor the wheel was to be found in Egypt for more than a thousand years after Mesopotamian influences transformed Egypt from a Neolithic farming stage to a semi-urban, literate society, although they had already a long history in Mesopotamia. In the light of such evidence, it is surprising to find scholars of the capacity of Kroeber arguing that the absence of the true arch and the wheel in the New World proved that there had been no contacts between New and Old World."

Kingsborough was not a foolish daydreamer but an erudite aristocrat who sacrificed his fortune (over 32,000 pounds) and even his life for his convictions—dying of typhus in a horrible unsanitary debtors' prison in Dublin. His ideas, however, were set forth in 523 folio pages (which would fill more than a thousand pages of an ordinary book) of notes and commentaries on the works of previous writers of different nationalities. These range from James Adair, a North American businessman and fur trader of the eighteenth century, who drew up thirty-three arguments for identifying the Indians as ancient immigrants from Israel (partly used by Birmingham), Fray Gregorio Garcia of the seventeenth century, and so on, to Baron Humboldt of the early nineteenth century, who is quoted in French. Von Hagen's disparaging remark about the "potpourri of Greek, Hebrew, Latin, and Sanskrit, interspersed with occasional English words," is unscientific because it is factually wrong and only proves conclusively that the writer did not even make the effort to read the Notes and Commentaries of Kingsborough. I am afraid he is not alone in this respect. I know of no contemporary investigator who would have read the "million confusing words" mentioned by von Hagen. A modern critical edition of Kingsborough's writing is overdue, at least in my opinion. How far the stereotyped notion of Kingsborough being a "crank" (so called by his own sister 140 years ago) can persist into our modern times is manifested by the fact that his name does not even appear in the *Encyclopaedia Britannica.*

Von Hagen's sneering remark about "milord's logic" is not only unscientific but

in poor taste, considering the stature of the distinguished figure upon whom the great Mexican historian Paso y Troncoso bestowed the title "Benemérito del Americanismo" (App. 3b).

Mormonism got started in America in the first part of the nineteenth century. Mormon ideology quite obviously accepted the theory of an early presence of Jewish elements in the New World as mentioned above. Religious beliefs do not belong in the same realm of intellectual activity as scientific investigation, yet religious beliefs can and will form a background for historical facts. Precisely in our times we have witnessed many scientific confirmations of events alluded to in the Bible, which were hitherto misunderstood, ignored, or depreciated. In my last class on pre-Columbian art at the University of the Americas in Cholula, Mexico, I had a Mormon student named Neil Steede. I asked this young man to write down his own interpretation of the Book of Mormon in relation to the geographic sites of pre-Columbian times in Mesoamerica. According to Steede, the first, or the Jaredite, migration was induced by the confusion of tongues at the Tower of Babel (circa 2300 B.C.). This migration moved slowly north and east through an "uninhabited, barren region" and subsequently through India and the "Dzungarian Gates" into the China of the Shang Dynasty. "For four years the Jaredites camped beside the ocean, while preparing to come across, at the place they called Moriancomer (Mormon: Esther 1:37). Close to this camp was a mountain named Shelem (Esther 1:60). There are four mountains of exceeding height on the shores of China. The important fact is that there are no single large mountains of this description on the Atlantic Coast." Crossing on the North Pacific Drift they landed on the Western Hemisphere near the "narrow neck" of the "land of Bountiful," which means the land not far from the Isthmus of Tehuantepec. This narrative dovetails somehow with my chronology of the intrusion of Proto-Olmec elements in the southern coast of Guerrero and Oaxaca and the strange finds of archaic, Jewish-looking incense burner prongs in the digs near the Pacific coast of Guerrero and in Kaminaljuyú (Charcas phase) in Guatemala (Ills. 5–8).

The second, or Nephite, migration, led by Lehy, left Palestine circa 597 B.C. It went across the Arabian peninsula, perhaps touching on Beluchistan and from there on the "Western Australian Current" and the "Equatorial Counter Current" across the Pacific to the Western Hemisphere. The landing site was described by Steede as probably in "the area of El Salvador, or a little more north," and not, as some Mormons believe, on the shore of Peru.

The third, or the Mulekite, migration is described as crossing the Atlantic. It began after the destruction of Jerusalem in 586 B.C. and was supposedly performed with the help of Sidon and Tyre, "who held out against the Babylonian King for thirteen years." The migration, based on Neil Steede's interpretation of the Book of Mormon, landed in the "maze of streams and swamps at the mouths of the Usumacinta and Grijalva rivers in Mexico" and not in northern South America, which is the common belief of Mormonism. This description might explain another injection of white (Semitic) elements in the Proto-Mayan era of Mesoamerica.

8. An exceptionally impressive head from a pre-Classic incense burner prong. Pacific coast of Guerrero, Mexico. Height 12 cm.

According to Dr. M. Wells Jakeman, the interpretation of the second and third migrations coincides with the view of the Archaeology Department of Brigham Young University, whereas for the first migration there are "indications in the Book of Mormon that this group journeyed westward across the Atlantic to the east coast of Mexico." The same opinion is held by Thomas Stuart Ferguson, president of the New World Archaeological Foundation, who helped to finance the important Chiapa de Corzo excavations in Mexico.* This information indicates the diversity of opinion within Mormon circles. The serious investigations of Brigham Young University at Provo would carry more weight, of course.

I presume that many readers of this book may have held, as I did, equally nebulous ideas about the Mormon belief concerning Jewish migrations. For this is the main reason I touch upon the subject and publish the tentative maps of Steede in Appendix 3a. I have no intention of mixing religious concepts with my investigations. But I do think that the above-mentioned presentations, related to the prevailing ideas of the nineteenth century, constitute appropriate background information about the problems we have been discussing.†

C. W. Ceram, in his book *The First American* (1971) states that "at the period in which Joseph Smith (founder of the Mormon religion) received his revelation (1827) archaeology had no such facts or dates" (of Jewish migrations to America) "remotely at its disposal. Nor does it today." I agree with the first statement, but obviously disagree with the second one, although I recognize that Ceram is dealing only with the northernmost fringe of the "first Americans."

The most prominent diffusionist of the nineteenth century was the French scholar M. Brasseur de Bourbourg (1814–1874). His investigations in America (chiefly in Guatemala and Mexico) are well known, and his unique collection of rare books and manuscripts, preserved intact in Paris, contains extremely valuable historical material (see Pinart's *Catalogue de la collection de Brasseur de Bourbourg,* Paris, 1884). In 1864 Brasseur wrote a book titled *S'il existe des Sources dans l'Histoire Primitive du Mexique dans les Monuments Egyptiens, et de l'Histoire Primitive de l'Ancien Monde dans les Monuments Américains* (Paris, August Durand) [Do sources exist in Egyptian monuments of Mexico's primitive history and in American monuments of the primitive history of the Old World]. Brasseur's diffusionist theories reached far back into the

*Thomas Stuart Ferguson's book *One Fold and One Shepherd* (San Francisco, 1958) contains a great deal of interesting material. The second part, however, alluding to the presence of Christ in ancient America, as the title implies, virtually leans toward the religious side, which cannot be discussed here.

†Mr. William Kaplan, a rare book dealer in New York, just brought to my attention the book *The Ten Tribes of Israel, Historically Identified with the Aborigines of the Western Hemisphere* by a Mrs. Simon, published in London in 1836 (B. B. Seeley and W. Burnside, 370 pages). Mrs. Simon gives an interesting and useful compilation chiefly based on Kingsborough's *Antiquities.* Mrs. Simon's book, which was unknown to me, shows how alive the interest was in England, during the first half of the nineteenth century, concerning the subject of Jewish migrations to the New World.

megalithic epoch of the Cares (forerunners of the Phoenicians) and dovetailed to a certain degree with the ideas of Pierre Carnac reported in Chapter Three. The studies of Egyptian historical sources in relation to ancient Americans are especially interesting in view of the investigations of the Indian scholar Jairazbhoy, which will be discussed in Chapter Eleven. Brasseur undoubtedly presumed that the ancient high priests of Egypt had some knowledge of the existence of America. Though the Greeks (Solon) tried to pry into their secrets, the Egyptians did not tell them everything. This reticence is psychologically well explained in Brasseur's witty French: "Pour empêcher les Grecs, trop curieux et trop bavard d'aprofondir ces origines" [to prevent the Greeks, whom they considered too curious and too indiscreet, from getting to the very bottom of their secrets]. In his book (page 90) Brasseur makes a wise prediction that seems to be written for this our present study: "Je suis persuadé que la verité historique ne se fera jour que lorsque les savants, dans le monde entier, se seront donné la main sans envie." [I am convinced that the historical truth will come to light only when the scientists the world over will join their hands without mutual envy!]

On a journey of investigation to Central America I had an interesting experience in Honduras—the country in which the incredible archaeological monuments of Copán are located (the most stunning "voices of silence" of pre-Columbian humanity). I discovered the work of a Greek scholar named George Ypsilanti de Moldavia. Ypsilanti, a member of various scientific societies, was born on the island of Chios, Greece, studied at the University of Smyrna where he obtained his Ph.D. in linguistics, and settled in 1936 in Honduras.* He wrote a book in 1962 in Managua (Nicaragua), under the auspices of the first International Conference of Caribbean Archaeologists, called *Los Israelitas en America Pre-Columbiana.* In this book he enumerates impressive linguistic arguments for the presence of Israelites in ancient America.

Although his book contains some errors, I would say that a fair amount of his assertions in hardly disprovable—at least as far as I can judge. The rest, and indeed the whole book, should be scientifically analyzed so as to correct errors and admit the validity of acceptable arguments. Before this is done, however, Ypsilanti's thesis should not be discredited simply because it diverges from usually accepted norms. The first historian to quote the Greek scholar's findings seems to be Renato Llanas *(El Enigma de Cristobal Colon, Marte, Barcelona 1964).* Together with the book of Wiesenthal mentioned on p. 54, he conveys an excellent picture of the decisive role Jewish communities played in the great adventure of Columbus.

In the context of the above-quoted treatises I would like to mention two other

*One of the most interesting parts of Ypsilanti's book is his essay on Columbus. He clearly indicated that the great navigator was a descendant of Jewish "conversos." Although this subject has been mentioned in other publications, the deductions of Ypsilanti are the most convincing ones I know of. They help explain the tremendous psychological tensions that must have haunted this complex historical personage.

More recently the same subject has been treated by the Austrian investigator Simon Wiesenthal in his book *Segel der Hoffnung. Die Geheime Mission des Christopher Columbus* [*Sail of Hope: the Secret Mission of Christopher Columbus*], Walter Verlag, Olten, Germany, 1972.

has nothing to do with the prevailing conditions in America thousands of years earlier, when the most fundamental, ethnic injections probably took place. During the whole pre-Classic epoch (2000 B.C.–A.D. 300), which will be discussed in Chapter Ten, foreign intruders would encounter neither populated shores nor previously established cultures.

We all know, for instance, that the Vikings did reach the American side of the Atlantic Ocean. The possibility that some Vikings or half-Vikings (who must also be considered) found their way south to Mesoamerica should not be summarily dismissed, inasmuch as our never-failing pre-Columbian artists have bequeathed evidences of this. Yet the small number of Vikings would have arrived at a time when Mesoamerica was already more densely populated. Ethnically speaking, they would not have had any noticable impact on the general substance of America's ancient population.

The great interest in the study of ancient America's linguistic antecedents by Gordon Whittaker is a unique case. I sincerely hope that in the future younger people of this continent will take more interest in America's fascinating pre-Columbian history and will carry on the research work I have just barely begun in this book.

CHAPTER NINE

The Pre-Columbian Artist on the Historical Witness Stand

IN PREVIOUS CHAPTERS I HAVE TOUCHED UPON THE PROBLEMS OF TRANSPACIFIC AND transatlantic contacts and certain features connected with diffusionist ideas, although this book is chiefly concerned with the presentation of ancient human images made in the New World prior to the arrival of Columbus. I believe that the preceding deliberations will be helpful in forming the criteria of any viewer of the present assemblage of photographs. Many people are apt to ask questions, and they will want to have a *reasonable explanation* of how it was possible that all the objects shown here have been dug up in America. To solve the riddle of transpacific and transatlantic links between ancient America and the rest of the world is not the chief purpose of this book. We will gladly leave further discussions about written inscriptions, ancient geographical knowledge, map making, and early migrations or sporadic contacts to competent scientific investigators. For the time being, let us go back to our pre-Columbian artists, who certainly had no idea that they would be called upon, thousands of years later, as witnesses of ethnological happenings in the New World. We have, however, every reason to put them on the historical witness stand because they are indeed good and reliable witnesses. They lived at chronologically definable times. They had an exceptionally keen sense of observation, a wonderful gift for abstraction and condensation, and above all, an unimpeachable sincerity that nobody can doubt.

If occasionally a humorous or grotesque or caricaturistic touch dominates a piece, who would blame them for that? Expressions of this type also belong to life and human experience and add veracity to the powers of observation and perception of the artists.

Those scientists who tell their students that all the human features shown in these pieces are purely accidental or stylistic inventions would seem to be diametrically opposed to Giambattista Vico' s philosophy mentioned in Chapter Five.

The reasons for reproducing the photographs in this book are obvious and easy

to understand. By far the most important one is the intrinsic art value of the sculptural objects presented here for the first time to a public that is becoming more and more aware of the artistic aspects of all cultures. The second reason is the generally growing interest in the ancient history of the whole American continent in its global setting. The third reason, we might say, is the great concern shown by so many people about all questions relating to the racial and ethnological background of America from every conceivable human and historical angle.

With reference to the last reason, the startling fact is that in all parts of Mexico, from Campeche in the east to the south coast of Guerrero, and from Chiapas, next to the Guatemalan border, to the Panuco River in the Huasteca region (north of Veracruz), archaeological pieces representing Negro or Negroid people have been found, especially in Archaic or pre-Classic sites. This also holds true for large sections of Mesoamerica and far into South America—Panama, Colombia, Ecuador, and Peru.

In view of the fact that so many present-day inhabitants of Meso and South America have Asiatic-looking features, the presence of their Asiatic ancestors on American soil in antiquity has to be considered a historical fact. That will surprise nobody. Surprising, however, is the competence of pre-Columbian artists to render these features in realistic detail, whether re-creating the purest Mongoloid characteristics or a complex racial mixture. These artistic testimonies, executed with incredibly skillful craftsmanship, are first present in pre-Classic Olmec times and appear in all periods of ancient American history (see, for instance, color plate 7).

The white types, chiefly with Semitic characteristics, were probably numerous within the pre-Columbian population. I have already stressed this point of view in my terracotta book, with many illustrations, including those of figures resembling Etruscans, Greeks, Caucasians, Ainus, and Vikings.

Whereas the classification of white men in ancient America is relatively easy, the selection of the items that demonstrate definitely Semitic features is more difficult. The tentative argument I am making in this book is by no means meant to be conclusive, but at least it should serve the purpose of elucidating a real ethnic question. The same holds true for the selections in the Negroid part of this book.

For a real understanding of the historical message of pre-Columbian artists, the enumeration of dry facts is not enough. An intimate involvement of modern man, and emotional if not passionate personal effort, is necessary to open the door to the world of ancient American art. I would like to close this chapter with a quotation from a speech given by André Malraux at the Congress of Writers in Paris in 1935.* "Every work of art is created to satisfy a need, a need so passionate as to give it birth. When the need expires or is withdrawn as the blood from the body, then its mysterious transfiguration begins; it enters the sphere of shadows. Then, only our own needs, our own passions, can revive it again.

"Every work of art dies when love is withdrawn. A heritage does not transmit itself. It has to renew itself."

*From Gustave Regler's autobiography, *Le Glaive et le Fourreau* (Paris: Plon, 1960), page 262. Regler was *one of Malraux's friends and comrades in arms in the Spanish Civil War.*

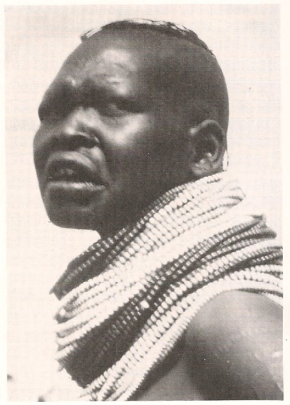
CHAPTER TEN

The All-Important Pre-Classic Epoch (1500 B.C.-A.D. 300) with Regard to the Population of the Americas

I HAVE GIVEN THE NAME CONTRA-OLMECS TO THE REPRESENTATIONS MADE DURING THE pre-Classic era that were obviously of white people. It is a fitting name since the models for these ancient sculptures or drawings lived contemporaneously with the Olmecs, although they were the direct opposites of the famous Mongoloid master race in their features. The origin of the Olmecs is a hotly debated issue. In my opinion, these people have had some earlier ethnological connection with archaic Japanese people. This hypothesis of mine was elaborated in my terracotta book. In it were many pictures, especially from Guerrero, including those of primitive figurines with slit-up bodies and the earliest representations of wrestlers on the American continent, which can be considered links to their ancient counterparts in Japan. Since the first edition of my book was published in 1965, I have found some new and very interesting material that is reproduced in this volume (App. 4). The subtlety of the pre-Columbian artists goes even so far as to sense the differentiation between the Choshu and the Satsuma types, which still exists in the Japanese people.

The extremely important new finds of Xochipala in the mountains of Guerrero (see line-cut map on page 72) usher in a chronological and ethnic novelty into the ancient history of the Americas. Very early figurines from this site were exhibited (Jan./Feb. 1972) in the art museum of Princeton University. The curator of the museum, Gillett G. Griffin, and Carlo T. E. Gay, the author of the catalogue *Xochipala, the Beginnings of Olmec Art*, have to be congratulated for their achievements. Both experts agree on the Proto-Olmecan character of the Xochipala finds and put their chronology before 1200 B.C. Carlo Gay is convinced that the surprising and gorgeous realism of these ceramic sculptures comes first and the more stereotyped Olmec stylization comes later. Considering this correct observation we are confronted with a strange phenomenon. A group of first-rate artists suddenly appear in the mountains of Guerrero;

a



b

9a. Olmec monument F from Tres Zapotes, approx. 1100 B.C. This photograph was taken in 1930 while the monument was still lying in a cornfield; it is now on display in San Andrés Tuxtla, Veracruz. *b.* A Nuba chief from Kenya, Africa. Photo by George Holton, New York.

they are a chiefly white (quite Egyptian looking) people who seem to have dropped out of the sky on the American continent over three thousand years ago. Analyzing the figures published in the Princeton catalogue and the four pieces shown in this book (Ill. 10 and color plate 6), I come to the conclusion that a connection between Xochipala and the Old World is not improbable. Even superficial acquaintance with Egyptian antiquities is sufficient to realize the close affinity of the realistic masterpieces of Guerrero and ancient Egyptian art: the similarity of their facial expressions and the absolute identity of their "coiffures," which in Egypt goes as far back as the Fifth and even Third Dynasty, is evident.

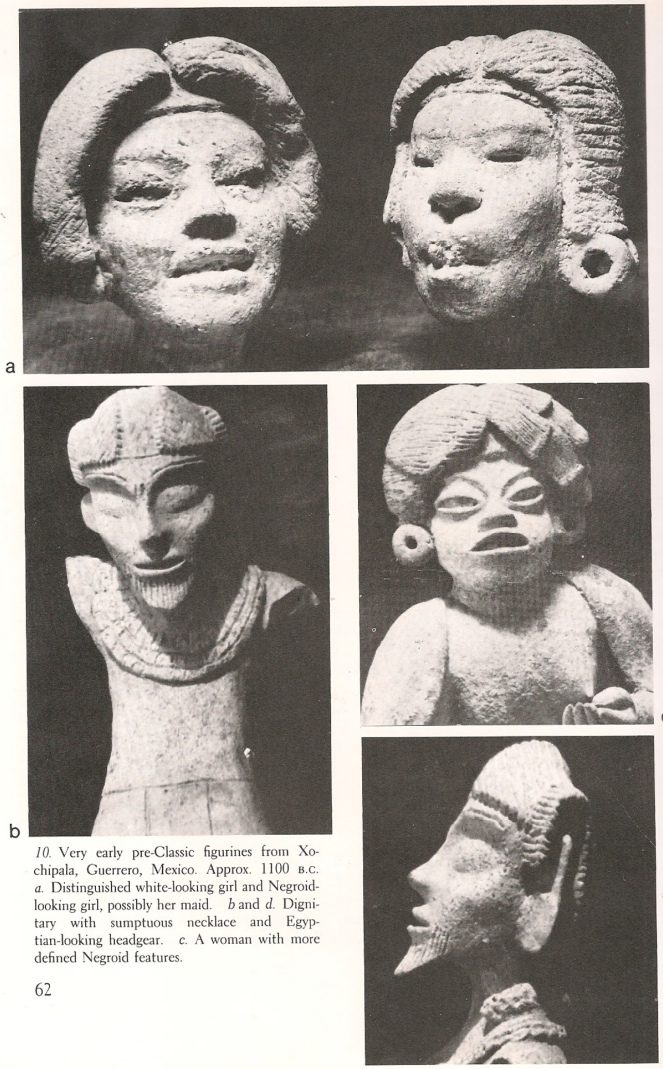
Carlo Gay does not mention this striking Egyptian affinity nor does he take into consideration a probably earlier Archaic Oriental (Japanese) immigration on the Pacific coast of Guerrero. The conspicuous Oriental influence is furthermore perceptible in the very large stone heads excavated not long ago near Democracia on the Pacific slope of Guatemala. The Guatemalan archaeologist Rafael Girard considers them Proto-Olmecan (see *La Misteriosa Cultura Olmeca*). This seems possible to me only as far as some primitive specimens are concerned. Taking the great variety of heads (some even show white features), it seems impossible to put all the specimens found in the same chronological category.

To assign all of them, as has been done, to a late pre-Classic epoch (approx. 500 B.C.) is illogical. In any case a connection does exist between a very early site on the Pacific coast of Guerrero (Costa Grande) and one of the most beautifully styled heads of Democracia (see Ill. 11). Besides that, we can also refer to the extremely Japanese-looking colossal Olmec heads of Tres Zapotes (35 tons), now exhibited on a plaza in Santiago Tuxtla, Veracruz (see pages 64–65), and a similar-looking oversized head excavated in 1972 in El Salvador (Sierra de Apanaca) by Rafael Girard. The most stunning testimony, however, as to the presence of Japanese people in Olmec times on American soil, is in one of the recently discovered stone masks of Arroyo Pesquero (Choapas River), Veracruz. This precious Olmec mask is now kept in the State Museum of Jalapa and is shown on the jacket of this book (see also color plate 27). It is extremely realistic and its very delicate execution and profound message make this mask one of the great art treasures of ancient America.

If we contemplate another masterpiece, from Las Bocas, Puebla, Mexico (color plate 7), we realize the same obvious Oriental ingredient of a racial individual, whose genes had already absorbed the small Xochipala group. With the slight Negroid influence reflected in his features, he manifests himself as a true Olmec.

Thus one stem of the higher-bred American population was born. The other pillar rose from a totally different bulk of genes, and obviously produced white people. The latter ones, as mentioned previously, I call Contra-Olmecs. The perfect contrast between the two opposite types is shown in Illustrations 12, 14, and 15.

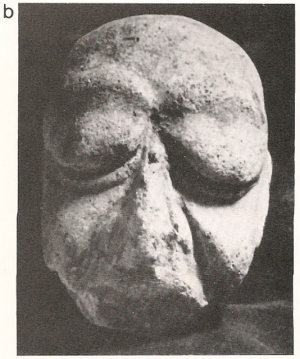
It is regrettable that in Michael D. Coe's book *America's First Civilization* the racial traits of the monumental Olmec heads are not explained. These heads are now literally popping out of the ground at San Lorenzo, Tenochtitlan, 50 miles from La Venta. The most Negroid one, Monument F, found at Tres Zapotes and therefore



10. Very early pre-Classic figurines from Xochipala, Guerrero, Mexico. Approx. 1100 B.C. *a.* Distinguished white-looking girl and Negroid-looking girl, possibly her maid. *b* and *d.* Dignitary with sumptuous necklace and Egyptian-looking headgear. *c.* A woman with more defined Negroid features.

a

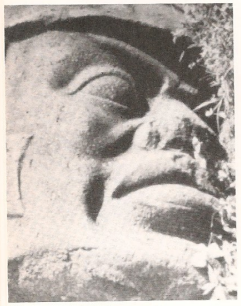
b



11a. Highly stylized monumental head from Democracia (Monte Alto), Guatemala. Height 1.50 m. Pre-Classic. *b.* A pre-Classic terracotta head, of a similar style, from the Pacific coast of Guerrero, Mexico.

Olmec Heads

Twelve colossal Olmec heads from Mexico ethnically analyzed. *Upper row:* predominantly Negroid. *Lower row:* predominantly Asiatic.

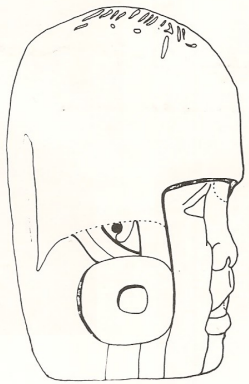


Tres Zapotes I

San Lorenzo I

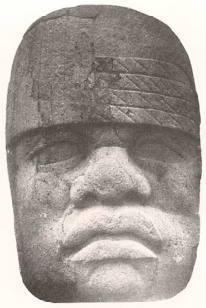
San Lorenzo IV

San Lorenzo V
(Perfect Crossbreed)



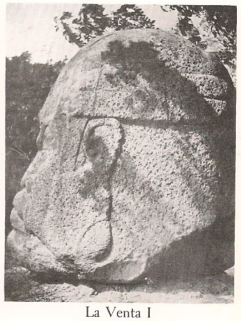
La Venta III

San Lorenzo III



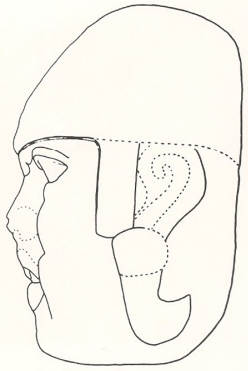
San Lorenzo VI

Tres Zapotes II



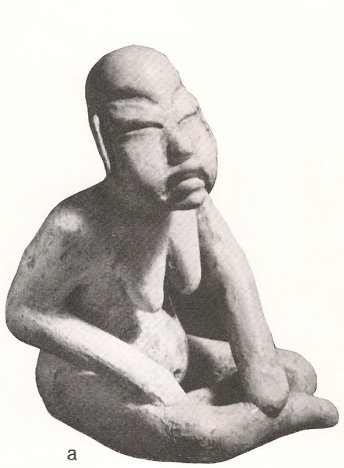
La Venta I

San Lorenzo II

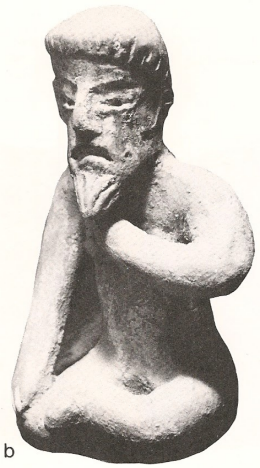


La Venta II

Tres Zapotes III



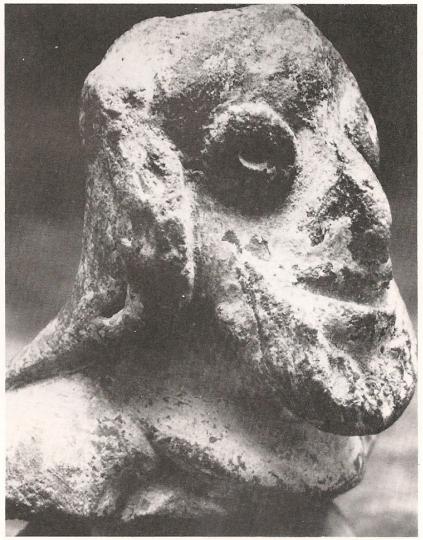
a



b

c d e

◄ *12a* and *b.* Two figurines from Las Bocas, Puebla, Mexico: a woman of typical Olmec Asiatic type and a white-bearded man (Contra-Olmec), both middle pre-Classic. *c, d,* and *e.* Three small terracotta heads: two Negroid and one a Semitic type. Height approx. 5 cm; *c* and *d* from the Pacific coast of Guerrero, Mexico; *e* from the Mexican high plateau, Tlapacoya.

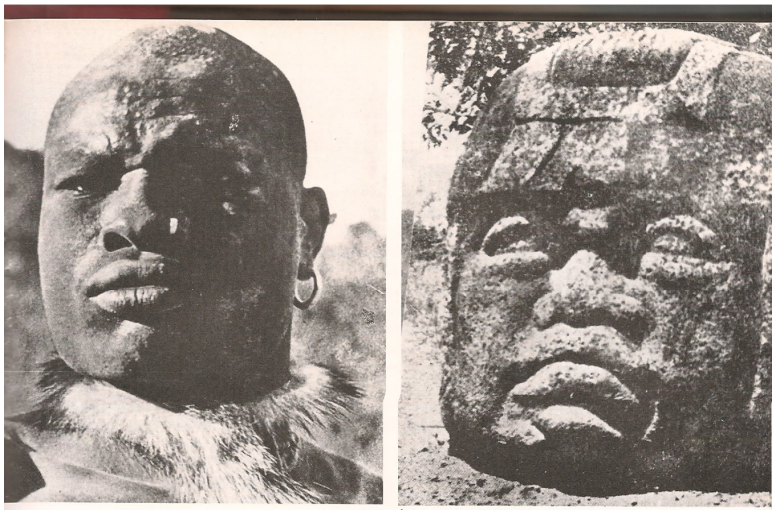


► *13.* Early pre-Classic bearded head from Tlapacoya, Mexico (front and side views). Height 3.2 cm.

a

b

14a. Three views of a late Olmec Negroid head from southern Veracruz. *b.* Two heads, one male and one female, from Tlatilco. White Contra-Olmec types, middle pre-Classic. Height approx. 4 cm.



a b

c

15a. Nuba chief from Kenya, Africa (photo by *National Geographic* magazine). Note resemblance to *b.* Colossal Olmec head. La Venta I. Pre-Classic 1100 B.C. Height 2.41 cm. *c.* Semitic terracotta head of brazier from the Olmec region of Cerro de las Mesas. Early Classic.

related to a very prominent Olmec site (Ill. 91), is not reproduced nor even mentioned in the book.

One of the most outstanding Contra-Olmecans is of course the impressive central figure of the La Venta Stela 3 (shown in my terracotta book on page 130; see App. 4c.) In his book Michael Coe, an inveterate antidiffusionist, discusses Stela 3, which he calls "controversial" because of the "curious" personage who does not have "the flat-faced, almost Negroid visage of the colossal heads" but is "a goateed individual with a long, aquiline nose" and who quickly became known among archaeologists as "Uncle Sam." If the silly name of Uncle Sam is all that the archaeologists can find to explain this tremendous historical personage, it is indeed a rather meager contribution. Later on, however, Coe gets very explicit about his ideas. He says: "As we shall see, it is extremely misleading to use the testimony of artistic representations to prove ethnic theories. The Olmecs were American Indians, not Negroes (as Melgar had thought) or Nordic Supermen."

Nordic supermen is an intentional exaggeration and an absurd derogation of the real, probably Semitic, personage depicted in Stela 3. A young European student, while looking at the photographs I had prepared for this book, told me in earnest: "They look like Negroes but they aren't." He seemed quite happy, pleased, and satisfied with this statement. I doubt if his simple conviction, which I rather admire and even envy, but which excludes any further discussion on my part, was really the result of university teaching. If so, the trouble is that the solution offered is not apt to convince and certainly fails to come to grips with the serious problems I have been investigating for twenty years. I confessed to my startled student friend that I was preparing, at the request of Professor D. Dennis Lou of the State University of New York, a collection of photographs of pre-Columbian terracottas showing Chinese features and Chinese pigtails. In spite of opinions to the contrary, I believe simply that a member of the yellow race is more competent to judge who is or who is not a Chinese. Dr. Lou told me that pigtails existed in China from the sixth century B.C. on. On consulting other people, for instance, my friend the German Consul General in Hong Kong, I was told that pigtails were a late Manchurian invention. Since all my archaeological specimens that show pigtails are from pre-Classic sites (about 500 B.C.) we could reach the paradoxical conclusion that the characteristically Chinese pigtail is an autochthonous Mexican invention, later copied or reinvented by the Chinese people. (See App. 5a.)

The denial of the presence of some interfused Negro blood in the Olmecs is inconsistent with Coe's explicit remark quoted above. The solemn statement that the human personages portrayed in the colossal Olmec heads were "American Indians" reminds me somehow of the apodictic declaration of Mr. Goebbels who stated once and for all that the Japanese people were of noble Aryan stock! Yet Coe is at a loss to answer the question of where these "American Indian" rulers of San Lorenzo came from. He thus shows at least that he does not share the idea of orthodox Mexican archaeologists who still believe that all the Olmecs originated in the region of La Venta, where later on—and here everybody agrees—their highest level of culture was achieved.

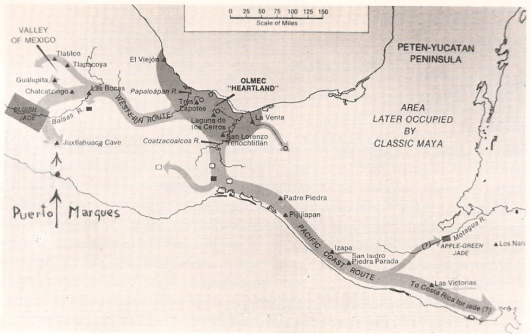
The map of Olmec migrations in Coe's book (page 102, reproduced on page 72 with permission of American Heritage Publishing Company) has one flaw in that the line traversing the State of Guerrero does not go all the way through from Juxtlahuaca to Puerto Marques on the Pacific Ocean. One need only turn the arrow of that line into the opposite direction and round out the corner between Chalcatzingo and Tlapacoya to arrive at exactly the same ideas on Olmec origins in Guerrero that the late Miguel Covarrubias professed to everyone, including the author of this book.* Covarrubias was one of the most authentic scholars and connoisseurs of pre-Columbian history. As he was an artist himself, he had an unmatched intuition and understanding of the artistic revelations of these remote times. In spite of his great knowledge and practical fieldwork, he was somehow put constantly on the defensive, and he was not sufficiently appreciated by archaeological officialdom.† Covarrubias died in 1957 and did not even know about the excavation site explored by Charles and Helen Brush in Puerto Marques near Acapulco, nor the cave of Juxlahuaca, nor the important site of Las Bocas, nor the recent excavation of the pyramid of Cholula where terracotta heads were found in pre-Classic layers almost identical to the ones found near the Pacific coast of Guerrero.

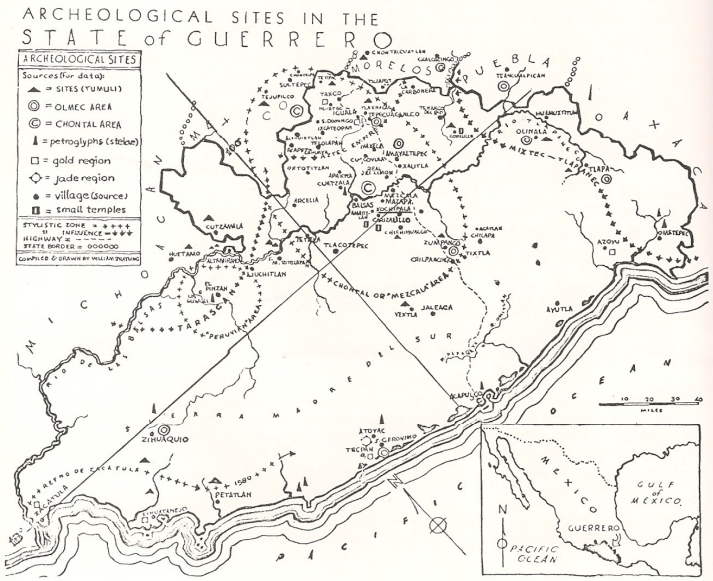
In Dr. Ignacio Bernal's book *The Olmec World* (University of California Press, 1969) the white personage of Stela 3 is no longer called "Uncle Sam" but "Semitic" and "perhaps intended to be a distinguished visiting foreigner." The ethnic background of the Olmecs is discussed but in a contradictory way. On the one side the "coexistence" of two physical types is recognized, but is explained characteristically as being only "accidental, the result of aesthetic ideals."

The huge Negroid Monument F from Tres Zapotes is reproduced (color plate 30) and discussed (page 65) by Bernal as being made for a seat or throne, but no effort is made to explain its obvious Negroid characteristics. On the same page (color plate 29), the famous full-bearded "Ambassador" of La Venta (Monument 13) is shown, which is of course also a convincing example of a Contra-Olmecan. The best juxtaposition, however, of Olmec and Contra-Olmecan is realized in the Alvarado Stela from Cerro de la Piedra (page 63) depicting a white Contra-Olmecan personage. Contra-Olmecan influences can also be detected in Stela D (plate 16) and Monument C (page 61), both from Tres Zapotes, the former showing a battle and an obviously Semitic individual, the latter a white man again and astonishingly enough a white woman,

*Also of the same opinion are William Spratling, whose excellent but little known archaeological map of Guerrero is reproduced on page 72 (*Guerrero Presence of the Past*, Intercambio No. 1962), Cillett C. Griffin, curator of the art museum of the University of Princeton, and Carlo T. E. Gay, a well-known expert on early pre-Columbian art (*Xochipala: The Beginnings of Olmec Art*, Princeton University Press, 1972).

†It is a great loss to everybody concerned that the unique archaeological collection of Covarrubias, so beautifully displayed in the old National Museum (on Moneda Street), was broken up when some of the pieces were transferred to the new museum in Chapultepec Park. I am particularly sad that I can no longer find a small Negroid Tlatilco dancer with her pert little skirt and exquisitely modeled kinky hair. It was a great favorite of mine.



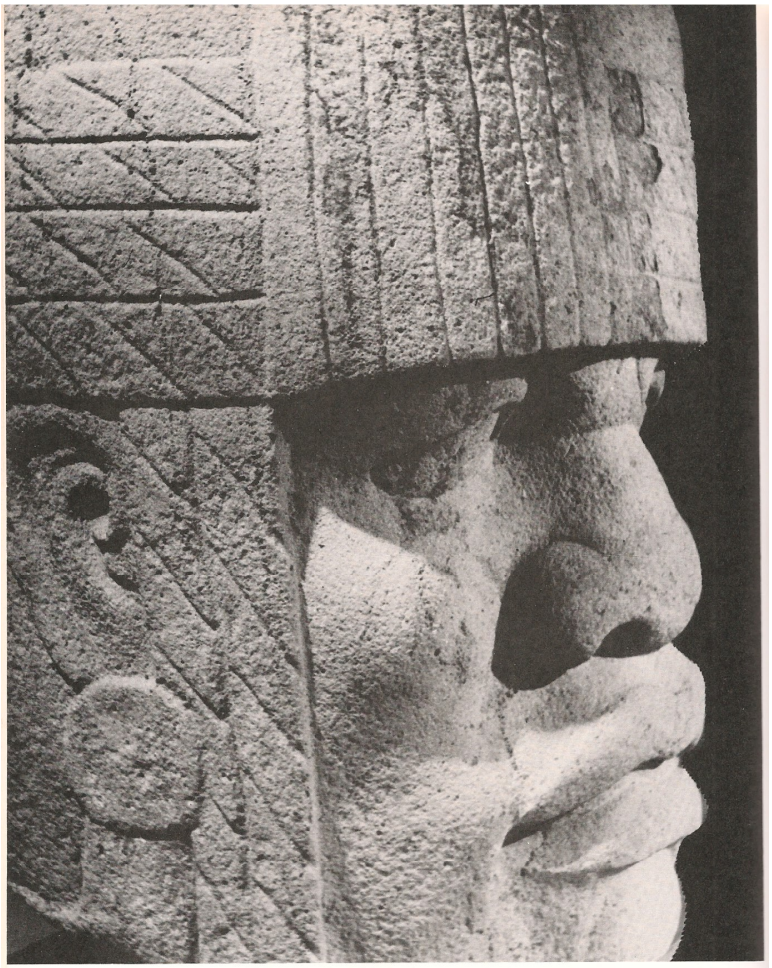


represented as superiors to the kneeling Olmecan. Michael Coe calls the Ambassador "a bearded Olmec," and thus probably also an "American Indian." If he had a beard, he most definitely was neither Olmec nor an American Indian. Bernal, though admitting the frequent appearance of "bearded personages" in genuine Olmec sculptures, tells us that their beards "give the impression of being false. Perhaps they were meant to give greater dignity to the man who wore them." This is an evasion of the real problem. Moreover, the personages mentioned here have not only beards but non-Olmec noses, non-Olmec mouths, and, in general, absolutely non-Olmec features. Furthermore, the so-called false beards as seen on ancient Mexican monuments very often look astonishingly like the ones represented in Greek and Etruscan sculptures and paintings. And does not the very idea of a beard giving "greater dignity" presuppose the knowledge of having seen or remembered an upper-class human specimen who actually had one?

The famous large brazier (height 83 cm.) in the National Museum of Mexico City (see Ill. 15c) is conveniently, and correctly, called non-Olmec or post-Olmec, as is the whole site of Cerro de las Mesas where it was found. One does not understand why this Semitic-looking object is reproduced at all in *The Olmec World* if it does not belong there. On the other hand, genuine Olmec treasures, namely the magnificent "jade canoe," "jade dwarf," and "hunchback figure" of the National Museum and the Stela 4 and Monuments 2 and 5, are all reproduced in Bernal's book as belonging to the otherwise abrogated Olmec site of Cerro de las Mesas. The simple historical truth of the obviously Totonac (and therefore Classic and not pre-Classic) brazier is the fact that the Semitic fire god had superseded the jaguar symbol of the former Olmec site of Cerro de las Mesas. But equally important is the ethnic lesson derived from the face of this fire god, a face that is rooted in the more ancient representations of an authentic pre-Classic Olmec era.

The most incredible achievement during this epoch is that of the colossal Olmec heads of San Lorenzo and Tres Zapotes (see Ills. 16, 17, and 18) and La Venta and the comparative study, pages 64–65. Their archaeological and artistic importance has been recognized but not their tremendous ethnic message. Apart from Stirling's original reports, two important scientific essays have recently been devoted to those fascinating sculptures. One, a thesis by Charles Wicke, *Olmec: An Early Art Style of Pre-Columbian Mexico* (University of Arizona, 1966), and the other, *Colossal Heads of the Olmec Culture* by William Clewlow, Richard A. Cowan, James F. O'Connol, and Carlos Benemann of the University of California Archaeological Research Facilities, Berkeley, California, 1967. Wicke in his thesis employs an interesting experiment to find the chronological sequence of the heads by submitting them to the statistical procedure of the Guttman scale.* He comes to the conclusion that they were made over a period of approximately 200 years, first the ones from Tres Zapotes, then La

*A statistical procedure outlined in 1944 by Louis Guttman to include qualitative and quantitative aspects of research at the same time.



16. Olmec head, San Lorenzo IV, approx. 1100 B.C. Height 1.78 m.

17. Olmec head, San Lorenzo V, approx. 1100 B.C. Height 1.86 m.

18. Colossal Olmec head, Tres Zapotes II, approx. 1100 B.C. Height 1.45 m.

Venta, and finally San Lorenzo. He bases his sequence on the opinion that the heads show "the evolution of facial expression from lack of animation to a smiling countenance to an expression of serenity. In proportion to height, the heads come steadily more narrow and more shallow. The eyes show a development from no iris to a well-defined one," and so on. These, per se, not unreasonable observations, partly coinciding with the opinion of the famous art historian George Kuebler, were abruptly invalidated by very early carbon datings from San Lorenzo, reported by Michael Coe. This fact was immediately exploded by Clewlow and associates in their investigations concerning the colossal Olmec heads.

A delectable incident occurred when Wicke's revised thesis was subsequently published by the University of Arizona. The principle of the Guttman scale was upheld in reverse. Now the finest San Lorenzo heads were supposed to be first and the Tres Zapotes ones last, with the risky explanation that the "development in art is not always progressive. Degenerative procession also occurs."

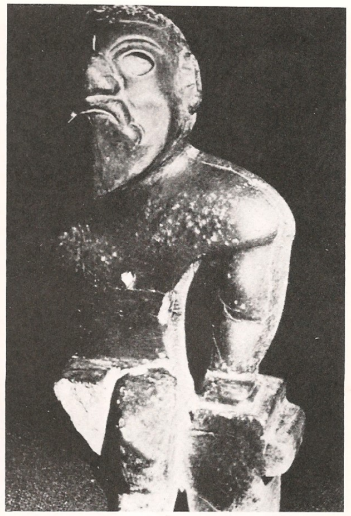
The incident is interesting as a border clash between art historians and anthropologists. For our research, however, the sequence of the colossal heads is less important than their obvious ethnic message.* Wicke practically ignores the question, but Clewlow includes a short chapter called "Racial Affiliations."

He cites four sources, two erudite Mexican investigators, José M. Melgar (1862–1871) and Alfredo Chavero (1883), also M. D. W. Jeffreys of Johannesburg University (1935) and an American newspaper, *Muhammad Speaks* (May 1962), which was apparently read at the University of California at Berkeley.

The whole story of the colossal heads starts with Melgar's two reports in the bulletin of the highly respected Sociedad Mexicana de Geografia y Estadistica. The first head—for a long time the only one that was found accidentally in 1862—is now labeled Tres Zapotes I (see first head page 64). Melgar's mind, not yet tainted by certain currents of modern (and perhaps not so very modern) anthropology, reacted quite normally to this newly found evidence of black man's presence in ancient America. He furthermore cites a document of Bishop Francisco Nuñez Vega (1691),† who describes an ancient calendar found in Chiapas that mentions seven "negritos" representing the seven planets, and in detail refers to the strange Hebrew-like naming of their twenty-day calendar, in contrast to the version the Toltecs gave the same twenty days.‡ Over a

*Since Robert Heizer's publication in April 1971 of ten radiocarbon dates for La Venta (1255–900 B.C.), the great antiquity of this site is equally well established. Marion Stirling in *Americas* (Feb. 1972) vol. 24–2 is right in claiming that "actually all three sites probably were occupied at the same time."
†Bishop Nuñez Vega, born in 1632 in Cartagena (now Colombia), was consecrated bishop of Chiapas in 1682 and died in 1706. He belonged to the Dominican order.
‡The text of Melgar's interesting contribution to the concepts of ethnic diffusionism is difficult to find; a facsimile copy of his original essay, published 100 years ago in the bulletin of La Sociedad Mexicana de Geografia y Estadistica, is included in the Appendix of this book (App. 20–22).

a



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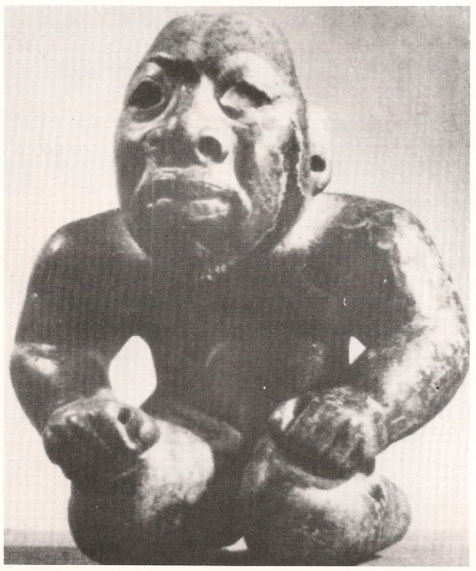

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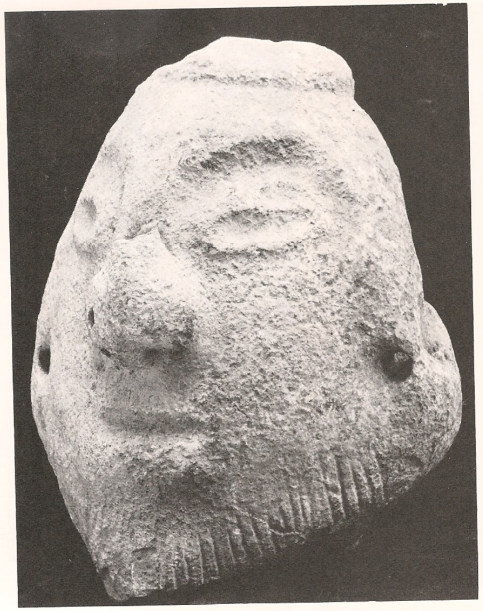
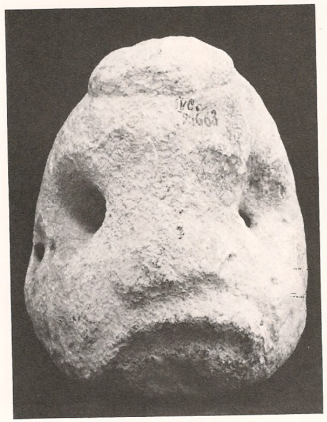
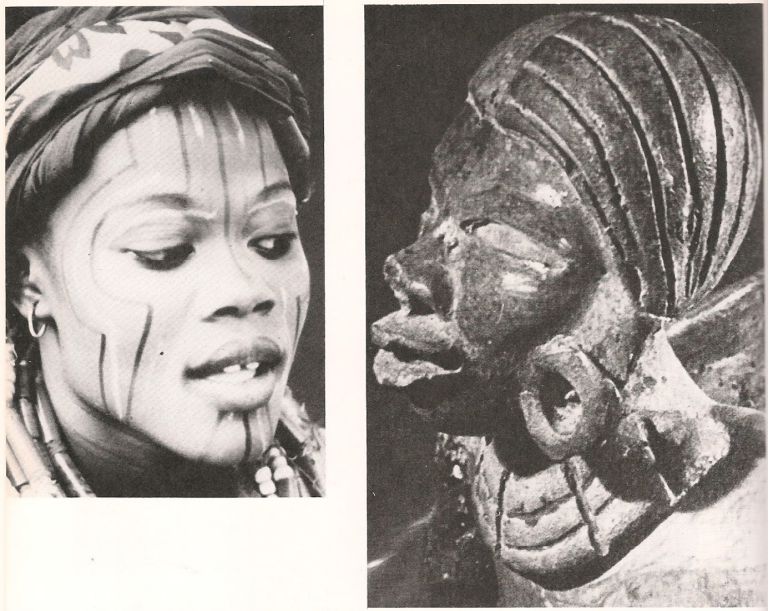




21. Two views of a bearded man with jaguar cub. Height 20 cm. Late Olmec transition period. National Museum, Guatemala.

◄
20. Janus head. Front view, Semitic personage; back view, Olmec caricatured. Early Mayan. Museum Berlin-Dahlem.



22. A Classic Teotihuacán pottery head *(right)* compared with that of a girl *(left)* from Nigeria, Africa. Photo of girl by George Holton, New York. Photo of pottery head taken from Bradley Smith's *History in Art* (Mexico, 1968).

> America area of Mexico, from all around the world, by drifting, paddling, and sailing across both the Atlantic and the Pacific on rafts, and climbing mountains and crossing the Bering Strait. You will find in Mexico every shape of face, eye, and lip, every shape of head, and you will find any and every one of these shapes and faces in every grade of color, from very dark to very light. The people of Mexico constitute a highly crossbred man of yesterday. He has no unique color identity. The new and second-degree stage of world-encircling crossbreeding is now taking place a little bit further to the north.

With Buckminster Fuller one does not know what to admire most, the mastermind of modern technology or the unflinching spirit of a man of extremely lucid common sense.

CHAPTER ELEVEN

Maya versus Olmec: White (Chiefly Semitic) People Take Over from Olmec Rulers, Ethnically and Spiritually

FOREIGN INTRUSIONS, MUTATIONS OF RACIAL ASPECTS, AND CROSSBREEDINGS IN ANCIENT America can all be observed by carefully reading the archaeological testimonies of artists. Of course in detail no absolutes can be established, but there is enough material available to give us a general view of what happened. This also holds true for the interesting time of the shifting migrations during the late pre-Classic and early Classic epoch, which constitutes, roughly speaking, the first 500 years of our era. The great Mayan world was born during that time. It included in the north the earliest Huastecan elements of the Panuco culture, which is fundamentally Mayan in its origin. Thus, a predominantly white man's world slowly imposed itself on the preceding Olmec civilization from which it absorbed a considerable amount of culture influences, especially in the southeastern region of Mesoamerica.

An analysis of early Mayan migrations is given by J. Eric S. Thompson in his book *The Rise and Fall of Maya Civilization* (University of Oklahoma Press, 1954). Thompson appropriately mentions physical anthropologist Ernest Hooton *(Up From the Ape)*, summing up the anthropologist's opinion on the subject in the following lines: "I [Hooton] am inclined to think the ancestors of the classical Mayas were not very different from the white hybridized type which we call Armenoid, hooked noses from Henry Field's Iranian Plateau race, round heads from the good old Alpines—and inspired with similar aesthetic ambitions to improve their head form. Eventually they

picked up some Mongoloid features—hair, pigmentation, (high) cheekbones," and so on.

To this Thompson adds:

> If Hooton is right—and there are few to challenge him in the field of physical anthropology—it is an exciting thought that the Maya were, so to speak, second cousins once removed to peoples such as Sumerians, who were busy erecting pyramids, developing astronomy, and adapting and expanding a high civilization about three thousand years before the Maya . . . The Egyptians may have done so in the Old World, but, for all we know to the contrary, the first pyramid builders and astronomers of the New World may have been a longheaded group with no trace of hooked beaky noses . . . I would presume that there was a non-Mayan group of Indians, perhaps longheaded, thinly scattered over the Mayan area and perhaps more numerous in the highlands, from a quite early time; that the ancestors of the Maya in small bands reached their final homes together with other peoples of approximately the same make-up (roundheaded and short), perhaps as late as 2000–1000 B.C.; that sooner or later they imposed their rule on the natives of the region forming an upper caste, that in the course of the next five hundred years the newcomers were reinforced, say, by still more recent arrivals, all of whom entered America via the Bering Strait, so that finally the new race largely outnumbered the old people.

Fundamentally, this analysis seems correct with the exception of the Bering Strait reference. For me it is difficult to understand how such a distinguished Mayan scholar as Thompson can believe that "small bands of early Mayans" migrated over the Bering Strait as late as 1000 or even 500 B.C. In this context we might recall F. Rainey's comment ("The Significance of Recent Archaeological Discoveries in Inland Alaska," *American Antiquity* 18, 1953): "Northwestern America, and northern Siberia, under present climatic conditions, together form one of the most formidable barriers to human communications one can find anywhere in the world. To refuse Neolithic man the ability to cross the southern Pacific and to accept his ability to cross or penetrate this region is straining at a gnat and swallowing a camel."

Personally I never understood why the Atlantic should be a bigger gnat than the Pacific. My opinion is amply confirmed by Alice B. Kehoe in *Man Across the Sea* (Texas University Press, 1971).

The migration shifts, described by Thompson, did not occur without clashes. We have already mentioned in a previous chapter several representations in which white-bearded people appear to dominate the Olmecs. The opposite is also portrayed. Wicke correctly cites three cases in his book: La Venta Altar 4, a relief from Chalcatzingo, Morelos, and a mural in the Juxtlahuaca cave of Guerrero, where Semites are shown as prisoners of the Olmecs (see Apps. 6a,b,c).

In the last centuries of the pre-Classic era, the historical role of the Olmecs came to an end. A different class of rulers began imposing their form of life. On my last visit

to the Staats Museum in Berlin-Dahlem I was fortunate to detect an extraordinary piece, which characterizes the situation of that time better than written discussions. This piece is a very early Mayan Janus stone head, which the famous German Americanist Seler brought with him from Guatemala almost 100 years ago. The front part depicts a distinguished bearded gentleman of undoubtedly Semitic extraction and the back part shows an almost caricatured version of an Olmec face. It seems that the pre-Columbian artists did not lack in subtlety when it came to expressing ideas. The helpful curator of the Staats Museum, Mrs. von Schuler, was kind enough to let me photograph this unusual piece, kept in the museum basement and shown in Illustration 20.

Borderline cases of late-Olmec personages, however, continued to exist. They are well represented in two stone figures from the National Museum in Guatemala and a small jade figure from La Lima, Honduras, now in Tulane University in New Orleans. These figures were recently reproduced in the splendid catalogue of the Metropolitan Museum in New York for the exhibition "Before Cortes" (Nos. 65, 66, and 68) and one is shown here in Illustration 21. The green jade piece, a veritable treasure of the Middle American Research Institute at Tulane University, is certainly one of the most impressive Negroid representations of the late Olmec period, and by itself alone would justify the belief in the black man's presence in ancient America as expressed in this book. The two other figures are not less interesting: one a muscular bearded man still shows Negroid features, enhanced by the black color of the stone; the other is already a full-bearded white personage with a most unusual cap or helmet (Ill. 19). The fact that the figure holds, presumably as a trophy, a jaguar pup in his right arm does not make this human being an Olmec. Far from it. Yet the strange cap or helmet might indicate a conquered or usurped Olmec power emblem, related perhaps to the sensational discovery of a helmet with a round knob on an Olmec Negroid rock mask in Chalcatzingo, Mexico, discussed in Chapter Twelve. This could reflect the influence of an Egyptian and Mycenaean prototype helmet worn by Sherden mercenaries or even, in the case of our bearded man, the clumsy imitation of an Egyptian royal crown.

White leaders with more refined features appear in the Alvarado stela, the one with the kneeling Olmec prisoner, cited in Chapter Ten, and the Tepatlaxco stela presumably showing a Jewish phylactery (tefillin), cited in Chapter Seven. Both are from Veracruz and already show non-Olmec ribbon design motifs that later can be found in similar configurations in Teotihuacán. Further to the south in Guatemala, we find a considerable number of interesting representations from the early and middle Classic period reinforcing these motifs. The most Semitic-looking one is the colossal head at El Baúl, which is still venerated as an idol by the Indians (see Ill. 23). One almost has the feeling that the new non-Olmec racial physiognomy had to be perpetuated on a similar monumental scale as the Olmecs' in previous centuries. In the same category belongs a large head "from the Pacific slopes" of Guatemala, mentioned by S. W. Miles in Wauchope's *Handbook of the Middle American Indians.* This rare and almost unknown specimen shows the fine Semitic features of the new Mayan

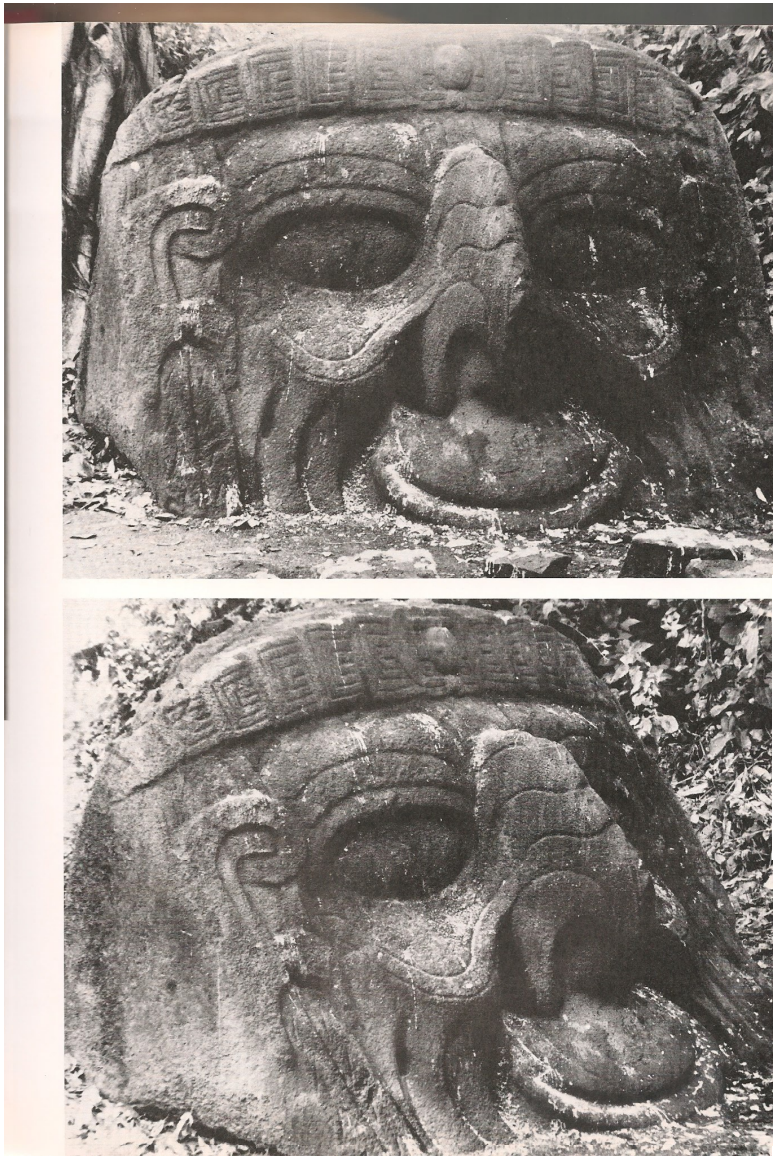
overlords of this region (App. 7a).* Yet the most intellectual and very realistic portrait of this kind, belonging more or less to the same epoch (A.D. 500–600), is a big stone head placed on the top of the acropolis of Copán, Honduras (Ill. 24). This remarkable human masterpiece is not only quite Semitic looking, but also bears certain overtones of ancient stone carving techniques used in the Old World.

The whole site of Copán is an endless source for the study of human portraiture of different races. Some sculptures adorning the above-mentioned acropolis give us the clue to the nature of its early creators. Towering above everything else is a triangle of monumental stone heads that look at each other, all with non-Indian features. On one side and on the highest point of the steep staircase is the so-called solar god (Ill. 25a), a white-bearded person. On the other side, across the large patio of the acropolis, are two different personages: one the just-discussed Semitic intellectual and, at his side, an individual one can only describe as a Celtic, or Irish, type. The latter is not alone in Copán, because on a side pyramid one finds the smiling wrinkled head of another non-Mayan person (Ills. 26–27).

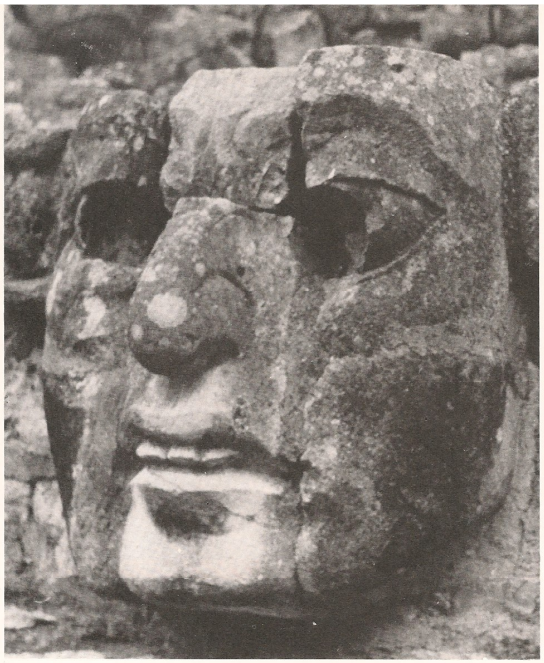
Another silent witness of the white man's presence in America can be seen in an unusual smaller megalithic stone head found near El Baúl in Guatemala (see App. 7c). Its features are remarkably Irish looking, and in this respect can be compared only with another very Irish looking archaeological object, namely the Viracocha stone head from Peru, now on display in the archaeological museum in Madrid (App. 7d). Willy-nilly one is reminded of the legend of Saint Brendan, the Irish monk (A.D. 484–571) who supposedly had reached the shores of America at some time in his life. It is interesting to note that the Turkish cartographer Piri Reis (mentioned earlier) took the legend seriously enough to draw a picture of a charming boat with three monks sitting in it in the western part of the Atlantic Ocean, on the map he presented to Suleiman, his Moslem overlord, in 1513.

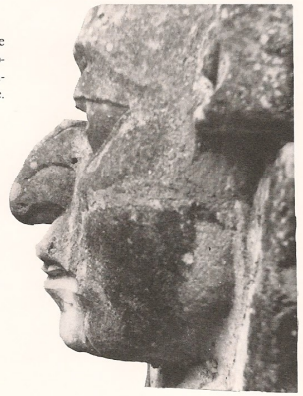
The Rumanian savant Pierre Carnac, in his previously mentioned book, *L'Histoire commence à Bimini* (R. Laffont, Paris, 1973), dedicates a whole chapter to the possible presence of Celtic people in ancient America (see pages 242–252). Carnac mentions the writings of Alexandre Gorbovski and Claude Lévi-Strauss (*Tristes Tropiques*, Paris, 1955) p. 220 ff. According to their theories, the Celtic migrations used exclusively the northern route (Scotland, the Orkneys, Hebrides, and Shetlands, Iceland, Greenland, Labrador, down to the region of the Mound Builders in Ohio). The migrations started as early as the third century B.C., were interrupted by Caesar's conquest of the Celtic territories in France, but they were renewed sporadically up to the seventh century A.D.

*The photograph of this head is juxtaposed to that of an archetype Jewish head from Morocco, reproduced in Gerhard v. Frankenberg's *Menschenrassen und Menschentum* (Berlin: Safari Verl., 1956).



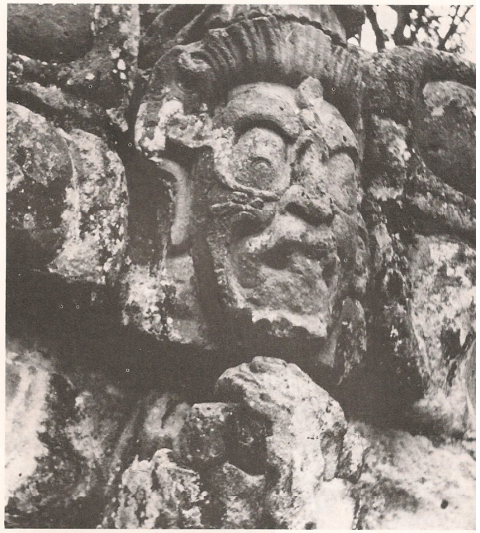
23. Two views of the colossal "Semitic" head of El Baúl, Guatemala. Height 1.52m.





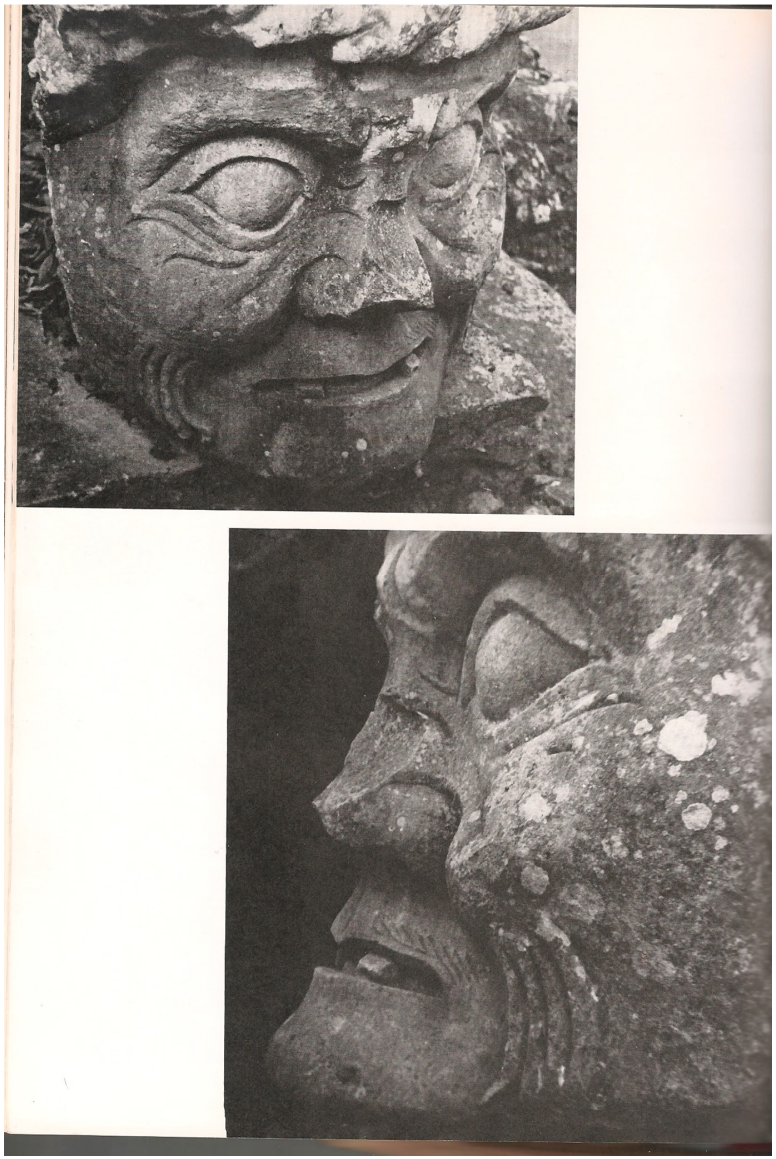
24. A highly intellectual-looking stone head with white features on the acropolis of the Mayan ruins of Copán, Honduras, viewed frontwise and in profile. Early Classic. Height 55 cm.

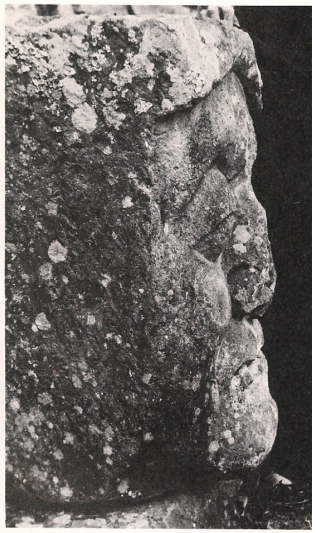
a



b

25a. A white personage (the so-called "sun god") on the highest point of the acropolis in Copán, Honduras. *b.* A Negroid sculpture, which was once the companion of the monumental Negro magician reproduced in Ills. 102 and 103. The sculpture is now lost. Photo was taken 22 years ago.





27. A white (Celtic) head, companion of the one reproduced in Ill. 24 on the top of the acropolis in Copán, Honduras, shown full-face and in profile. Height 55 cm.

◄ *26.* An "Irish"-looking head on a side pyramid at Copán, Honduras, viewed two ways. Height 52 cm.

By far the most interesting piece ever found in Guatemala is the big stone relief on a huge boulder located also in the vicinity of Bilboa. It seems absurd to me that this archaeological masterpiece—which I consider one of the most important historical monuments of the entire American continent—has been lying for perhaps 1,500 years in the wilderness of Guatemala practically unknown to the general world. I am indebted to Mr. F. E. Ross for the photograph of the entire stone reproduced in this book (Ills. 28–31). It was taken for Princeton University's photographic collection.

The three main sections of this stone relief are framed above and below in decorative ribbon designs of plants and animals. They can be said to represent the existing American world into which the central heroic figure stepped from abroad. On the right side of the figure can be seen clearly the symbol of a ship with water gushing out of it. Inside the ship are seven heads with different racial features. From a bearded head—and that is the most interesting item of the symbolic display—runs a cord tied to the knee of the hero, who undoubtedly was meant to embody a great historical personage. He holds with his outstretched right arm an object that looks like a sword and, with his head turned in the opposite direction, he holds out his left hand to receive fruit, probably a cacao bean, from a person sitting on top of a house. The house is shown above the ship. The hero's strong face with its powerful chin is impressive and very well executed. There is no doubt that this rendering was inspired by a white (in this case non-Semitic) person of probably European extraction. Nor do his attire and shoes pertain to the Near Eastern Semitic world. The close-up photos of the main figures are shown in Illustrations 30–31.

The opposite is the case when we look at the figure on the left side of the hero. A man with a pointed beard is displayed vividly in action. With his left arm he holds up something that looks strangely like a puppet. In his right hand, he holds an object that had puzzled me for a long while, until I got better acquainted with the new archaeological site of Lambityeco near Mitla in Oaxaca. I am now convinced that both the site of Lambityeco and the great monument of El Baúl represent an ancestor cult of ruling personages and that the object in the hand of the Semitic-looking figure is a human femur bone; the objects in the hands of the Lambityeco ancestors (in lately discovered Zapotecan reliefs) are also identified as femur bones. See Chapter Eleven.

The Semitic-looking representations are very numerous in all Mayan regions, extending from the later Classic to the post-Classic period. As far as Guatemala is concerned, I wish to emphasize again, as I did in my terracotta book, the importance of the extraordinary incense-burner from Iximché, near Chimaltenango, now on display at the Musée de l'Homme in Paris (Ill. 117). I do not believe that a better ethnic testimony can be found to prove the presence of Semites in America over a thousand years ago. For me, as an art historian, this one piece would be sufficient. Yet I am deliberately presenting an abundance of archaeological evidence in this book, so as to satisfy the conscientious investigator as well as any open-minded observer.

In the Mayan heartland of Mexico, one place should be most carefully analyzed in this book, and that is Palenque. To begin with, I would like to refer to the remarkable bearded green stone figure found *in* the tomb of Palenque (see color plate 16). This object was placed at the feet (not the head) of the great personage enshrined in the

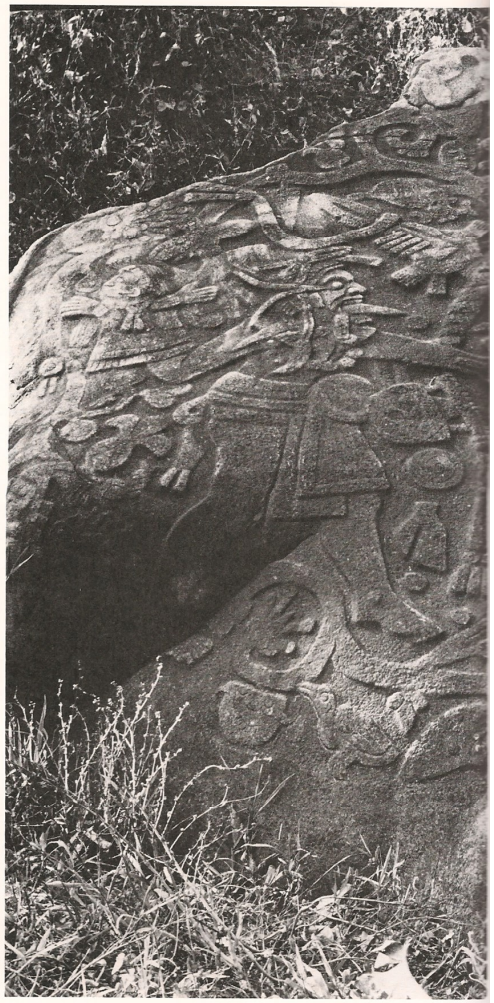
tremendous sarcophagus. Its face already shows a more stylized, or if one prefers, semideified treatment reminiscent of the so-called solar god of the Maya. The figure can be compared appropriately to the great and rather realistic face of the same "deity" of Copán, Honduras, placed in the center of the four cosmic globes of the Maya and above the terrestrial jaguar monster, which is below. Rafael Girard, who reproduces Copán sculptures in his book *The Mayas* (Mexico, 1966, plate 142/3), is right when he says: "The symbolism of this architectural ensemble is exactly as clear to the Mayas of today as it was to the Mayas of yesterday: The sun above in the center of the cycles, and below the tiger on the earth." What Girard does not mention is the ethnohistorical implications of the sculptures. After all, it is a white man's face that stares at us from above the conquered Olmecan jaguar reduced to an earth symbol. (See App. 9.)*

In reality there are three human effigies connected with the famous tomb in Palenque: (1) the artistic and highly stylized mosaic jade mask that covered the skull of the deceased, shown in the "Before Cortes" exhibition in New York; (2) a beautiful bluish green jade mask of decidedly more realistic treatment, possibly a contemporaneous attempt to portray the great spiritual leader in the most costly material available to the artist; (3) the above-mentioned figurine of a lighter gray greenish tint—in my opinion a highly treasured historical heirloom of a previous generation. Now why was this very significant and precious historical object placed in one of the most important and most revealing sites of all Mayan history? Why was the crypt decorated with a whole series of noble guardians (with distinctive white, Semitic features) surrounding the sarcophagus in an imposing silent ceremony? (App. 8.) It is the proud traditional spirit of the Maya, which led to the creation of this shrine and the depositing of the sacred objects, a pious and truly great gesture of honoring their ancestry, root of all mythical and factual power of their descendants.

We can observe a similar representation in the stupendous Mayan openwork relief of Mr. and Mrs. Josué Saenz, also shown in the recent New York exhibit "Before Cortes" (see color plate 15). Here the powerful human language of the artist becomes supreme. Mrs. Easby and John Scott, curator of the Metropolitan Museum, are right when they say, "nothing quite like it has been discovered before. . . . Though the lightly clad but believable regal couple appear to be portrayed with straightforward realism, the gnomelike deity who engages their attention establishes the symbolic dimension of the scene."

We might add that it all adds up to the expression of a remote genesis, in the intent gaze of the diminutive bearded man toward the woman. The man is Semitic, but the woman looks definitely Asiatic. To explain this "mixed" marriage we probably

*A new Maya solar god can now be seen in the enormous temple facade, recently installed in the National Museum of Mexico City, after its famous detour to New York, from where it was illegally abducted. The most interesting fact about this acquisition is the huge head of the "deity," with an oversized *human face*, clear, clean, and noble, which apart from the two nose pearls is not encumbered with any "religious mystifications" whatsoever. The fascinating *human* breakthrough in this remarkable Mayan monument from a relatively late epoch is noteworthy, especially considering the birth of a more "Indian" physiognomy (Ill. 37b and App. 9c).



28 and *29*. The great monument of Bilbao, Guatemala, depicting a foreign warrior on American soil. Late Classic or early post-Classic. Height 2.45 m.

30. Close-up of the face of the hero in the center of the Bilbao Monument (Ills. 28 and 29).

31a. Close-up of the face of a native American who is sitting on a house and is offering a cacao bean to the hero; this entire figure can be seen on the right side of the monument (Ills. 28 and 29). *b.* A symbolic "ship" with seven heads and water gushing through. It is carved below the house mentioned above (Ill. 31a). A cord runs from a bearded head inside the ship to the knee of the hero. This is an interesting example of ancestor worship.

32–33. Mayan sculptures: comparative photos of four outstanding human faces in the "ceremonial patio" of the Mayan ruins in Copán, Honduras, depicting ethnic evolution from Asiatic (Chinese) to "Indian" features.

have to go back again to the lesson of Copán where not only two Negroes are depicted (which we will discuss in the next chapter), but a whole group of high-ranking Chinese or half-Chinese personages. They were portrayed in the later Classic period and can still be seen in the so-called ceremonial patio of Copán.

It is by no means farfetched to presume that precisely in Palenque the effort was made to keep the Semitic white stock purer than in other regions. The magnificent stone reliefs in the patio of the Castillo speak a most convincing language in this respect; see for instance the one depicted in Illustration 34a. So do also, to be fair, the wonderful personages on a stela in the National Museum of Mexico (Ill. 34b), showing three individuals engrossed in a most lively discussion, which one can almost sense by just looking at it. Another clearly Semitic personage is engraved on an exquisite Mayan alabaster vessel (now in the Bliss Collection at Dumbarton Oaks); it was written up by Hasso von Winning* and is here reproduced in Illustration 35.

In an oligarchic society the reliance on correct racial descent was of the utmost importance and probably led to a strange custom by the Maya of building up the protruding curvilinear line of their noses by artificial means. The nobler the individual, the finer and more pronounced the nose. In more vulgar modern language, we could say the Maya had a "Mayflower complex."

Yet the Mayan artists did not overlook any type of human representations, including that of non-Semitic white personages. Apart from the handsome hero of the Bilbao boulder (Ill. 30a) and the strangely Celtic looking stone heads mentioned above, there are several "unexpected" white faces looking at us from finely chiseled Maya stone reliefs of the late Classic period. In Illustration 36 we may observe three of them, juxtaposed to a typical orthodox Mayan profile. All three probably belong to the so-called *usurpadores*, or foreign white intruders, who apparently seized the rule of some Mayan places at certain times. The one from Seibal, Guatemala (Ill. 36b), shows a distinguished and powerful soldier personage; Illustration 36d shows a similar personage. Even more surprising, however, is the rather gentle and pensive face in Illustration 36c. One almost can imagine being in the presence of a medieval knight who was lost in the American wilderness and somehow got entangled in the intricacies of Mayan rulership! The exact provenance of the two last stelae, which belong to a private collection in Mexico City, is not known. I believe they also came from Guatemala.

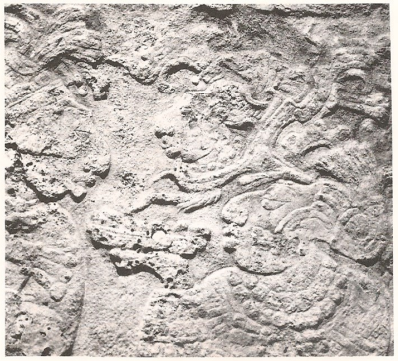
Further on we shall see that the preoccupation with "correct" racial representations is not restricted to the Mayan area. Similar phenomena can be detected in the Jalisco terracottas. Portrayals of people belonging to a late inbred white society with noble and highly aristocratic features are not uncommon. In my terracotta book I included a few specimens of this type (page 158). In this book I show an exceptionally beautiful lady of the ancient Jalisco society (Ill. 38) and a correctly bred and distinguished looking white warrior with his fascinating Jalisco helmet (Ill. 39a).†

* *Pre-Columbian Art of Mexico and Central America* (London, 1969), page 331.

†A similar figure is kept in the National History Museum in New York. The Etruscan-looking crest of the helmet might go back to earlier representations in the Huastecan region, where similar crests (without the low brim) can be noticed. (See Illustration 38b and Figure a on page 181 of my terracotta book.)

a

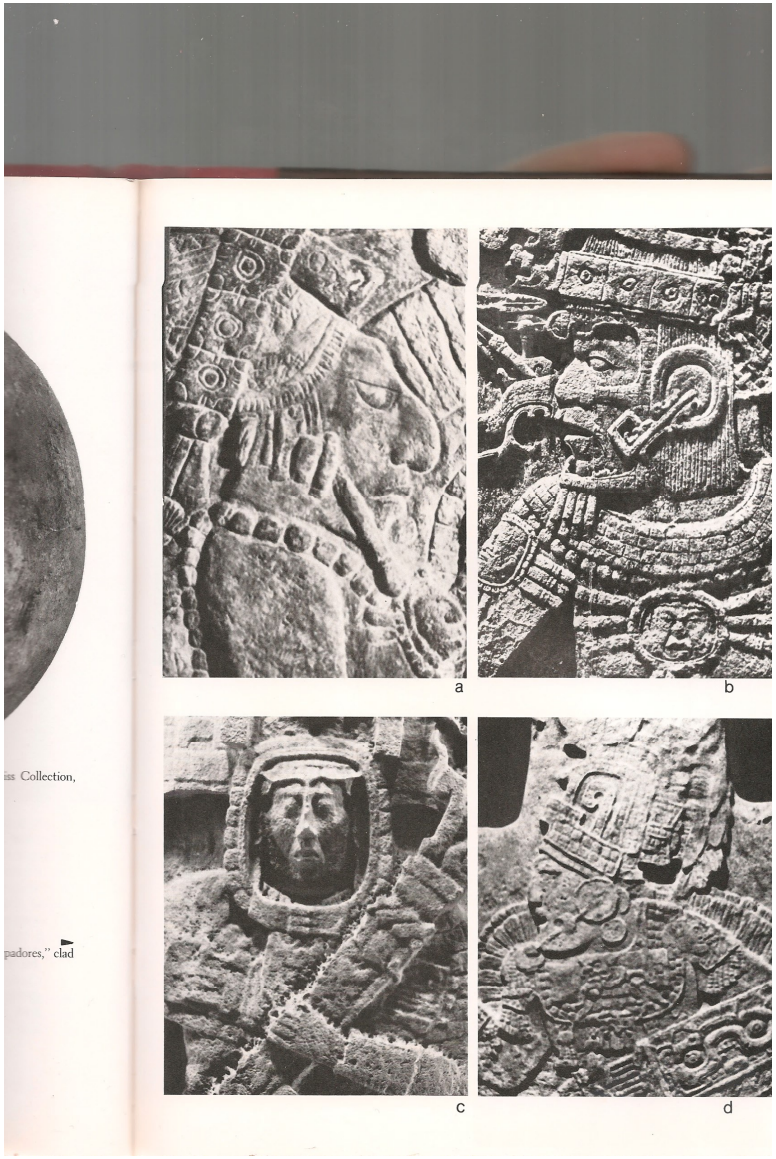
b



34a. Youth from Palenque. Chiapas Classic. *b.* Three Mayan personages absorbed in conversation. National Museum, Mexico City.

35. Mayan dignitary on an onyx marble bowl strongly indicating Semitic features. Bliss Collection, Washington, D.C.

36. Four Mayan stone reliefs: *a.* a traditional Mayan head; *b, c, d.* three so-called "usurpadores," clad in Mayan ceremonial dress, portraying white features. Classic.

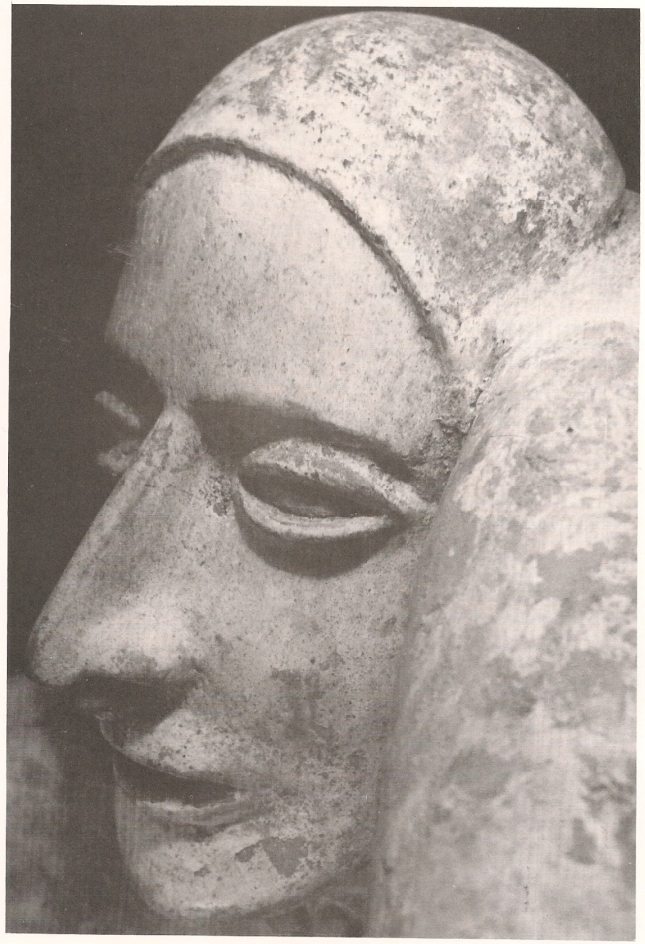


a

b

37a. Two Mayan portrait heads. Stucco, central region of Yucatán. Height 43 and 44.2 cm. Private collection, New York. *b.* Noble human face of the big post-Classic altarpiece in the National Museum in Mexico City. Already discloses "Indian" traits.

38. A high-bred Jalisco lady with truly noble Semitic features. Late Classic. Height 9 cm.



a

b

39a. Head of a Jalisco warrior also of presumably white stock, wearing a remarkable helmet. Late Classic. A very similar piece is on display in the American Museum of Natural History in New York. *b.* Head of an early Classic forerunner of a helmeted personage from the Huasteca region (Panuco culture). Height 8 cm. Note the large (Etruscan?) crest on the helmet. A similar Huastecan representation is shown in my terracotta book on page 181 (Fig. a).

In the Totonac region of Veracruz the great number of white and chiefly Semitic representations took at times a mythohistorical aspect, although they were always intimately based on human observations. Continuing our historical research, based on pre-Columbian stone sculptures, we arrive at a very fine piece of Mesoamerican art, the openwork "hacha" relief of Mr. and Mrs. Samuel Josefowitz in Lausanne, Switzerland, which supposedly comes from Guatemala but most likely is related to the Veracruz school. It was also on display in the Metropolitan Museum of Art exhibition, "Before Cortes" (No. 152) and bears a triumphant testimony of the important position Semites and Semitic cultural influence (Ill. 41a) had acquired in the New World. The same can be said of a magnificent stone head in a private collection in Mexico City of a relatively early Classic origin (Ill. 40).

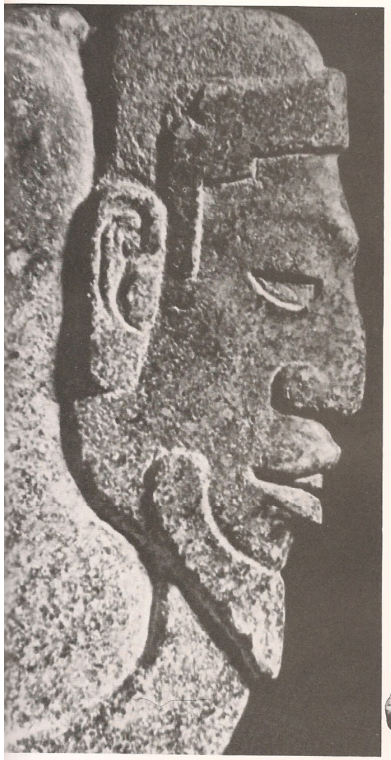
There is no doubt that the Totonac stone carvers were influenced by and learned from the Olmec masters who preceded them. A whole series of stone heads exist that depict the evolution from the Olmec sculpture in the round to the representations of narrowed-down heads, which finally culminated in the astonishing Totonac invention of a double relief, so beautifully expressed in their famous hachas. The miraculous feature of these subtle creations is that, even when executed on a very thin slab, the frontal view still has a pleasing and convincingly artistic aspect. The head reproduced here in frontal view (Ill. 40) is an intermediate specimen, full of great dignity and intellectual power. The effigy hacha reproduced in Illustration 41b, which also belongs to the Josefowitz Collection in Switzerland, demonstrates the end product of a double relief sculpture. It represents a less Semitic but decidedly non-Indian white personage of a strong military character quite akin to the "usurpadores" shown in Illustration 36.

In Veracruz the most intimate portrayals were achieved, however, by the ceramic artists. The Veracruz sites were centered on Remojadas, but they extended from Tierra Blanca in the south to the north of the great ceremonial center of El Tajin. This whole region was well investigated and described by William Spratling in his book *More Human Than Divine.* In my terracotta book I included forty outstanding Veracruz pieces.* Here some more material of chiefly Semitic representations is added so as to show the great resourcefulness and the extreme variety of concepts among the Totonacan artists (Ills. 42–52). On the whole, one can say that many Veracruz sculptures can rival the famous Mochica effigy vessels from Peru both in their surprisingly realistic portrait quality and in the great variety of persons depicted.

A third rival in the expert rendering of human faces is that of the superb clay sculptors of the Zapotec region in Oaxaca. In all three places, real "Indian" physiognomies begin to be shown, around A.D. 500, apart from the many "unexpected faces"

*Pages 45, 46, 118, 120, 125, 133, 136, 149, 150, 151, 120c, and 136a show some beautiful Indian specimens.

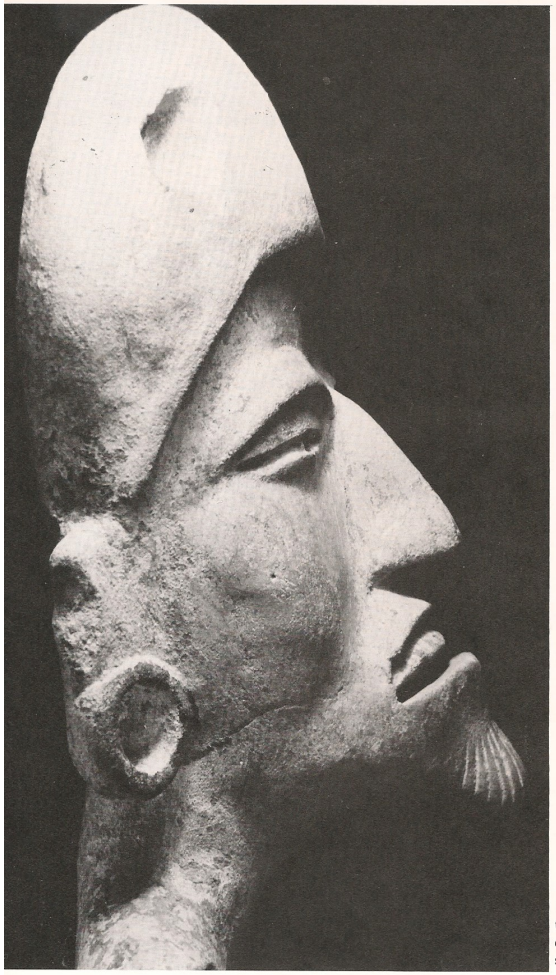
40. A beautiful Veracruz stone head. Classic epoch. This piece shows the evolution of a sculpture in the round toward the typical Totonacan "hacha" type, i.e., double reliefs carved on thin stone slabs. Height 23 cm.



a

b

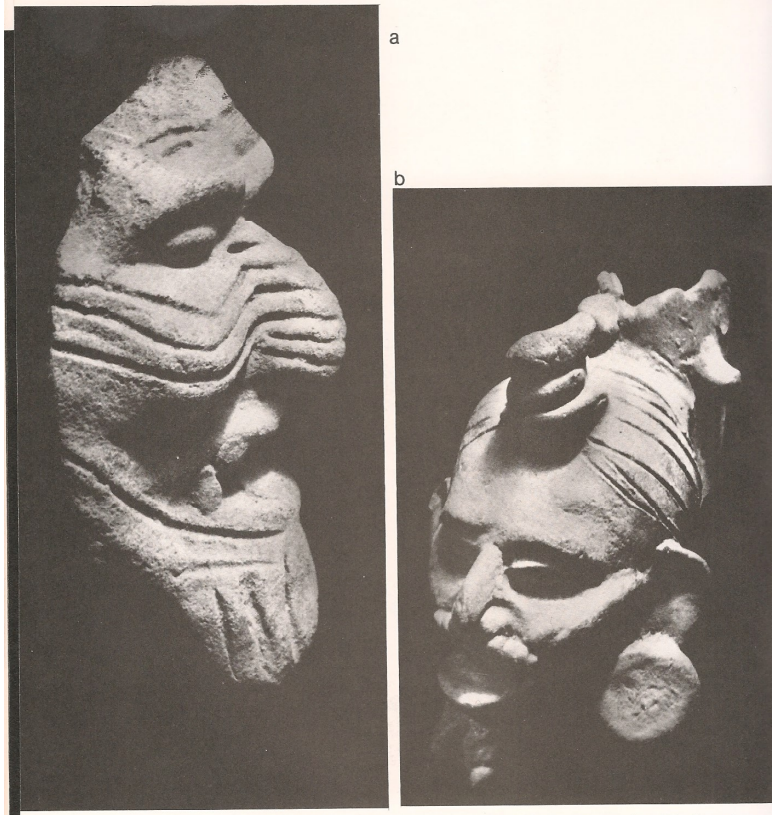
41. Two double stone reliefs from Guatemala with Totonac affinities. Late Classic. Both in the Josefowitz Collection, Lausanne, Switzerland. *a.* Detail of the openwork "hacha," which was on display at the "Before Cortez" exhibit at the Metropolitan Museum of Art in New York, showing a remarkable ancient Semitic profile. Height 15 cm. *b.* Another "hacha" depicting a helmeted warrior with strong, white-looking features, probably the portrait of another "usurpador" of the Maya region in Guatemala.



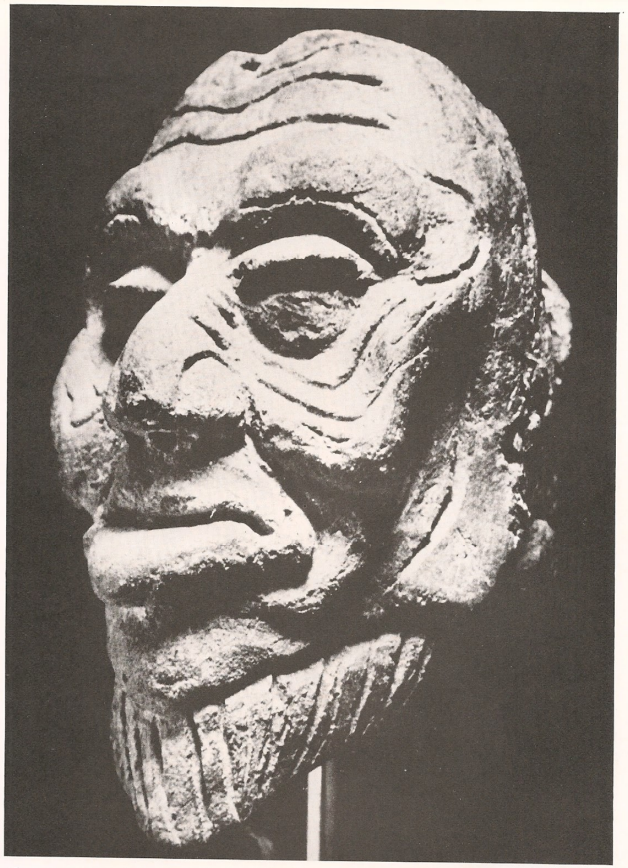
42. A powerful early Classic terracotta head from Veracruz showing a bearded personage. Height 20 cm.

a b

43. Two Veracruz clay heads. *a.* A fine, light, cream-colored slip and turbaned headgear. Late pre-Classic. Height 14 cm. *b.* A distinguished female profile. In the storeroom of the National Museum, Mexico City. Late Classic. Height 12 cm.

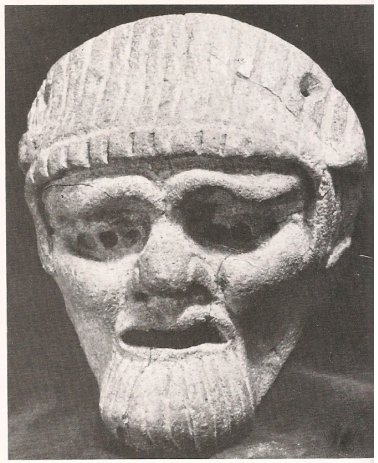


44. Two Veracruz terracotta heads. *a.* The well-known wrinkled old man representation of the fire god. Classic. Height 10 cm. *b.* A finely executed portrait head of a personage with a twisted double beard. Late Classic. Height 9 cm.



45. A strong clay sculpture from Veracruz. The relatively small (10 cm.) piece has the representation of a crocodile on its back. Classic.

a



b

c

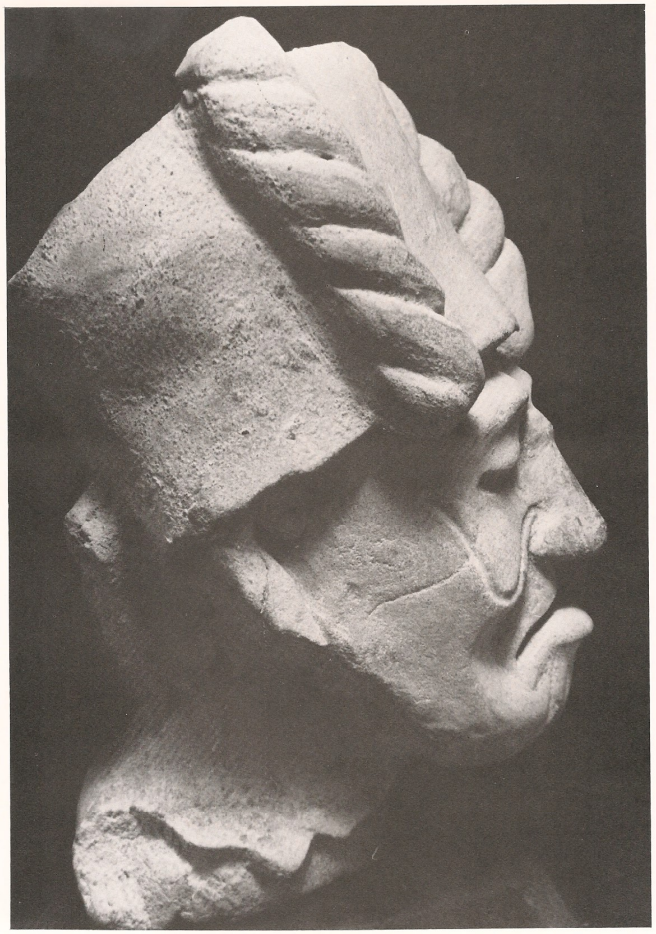
d

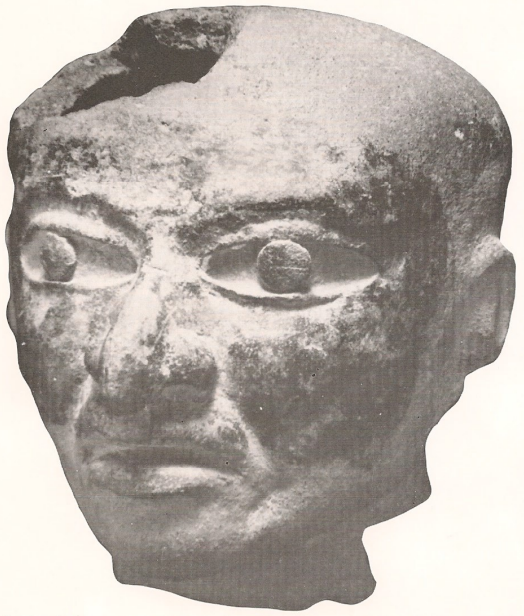
a

b

47a. Semitic-looking individual holding a facial mask. Classic. Height 12 cm. *b.* Anthropomorphic figure with a black beard. The beard is painted on the terracotta with tar-resin color in the Veracruz fashion. Late pre-Classic. Height 12 cm. This object is a rattle.

◄ *46.* Four terracottas from Veracruz. *a.* Caricaturistic rendering of an old man with large ears and a peculiar hat. Height 10 cm. *b.* Portrait-like sculpture of a bearded personage. Height 12 cm. *c.* Small expressive head with cross emblem of Quetzalcóatl. Height 7 cm. *d.* Terracotta head resembling a "devil" mask. Height 16 cm.



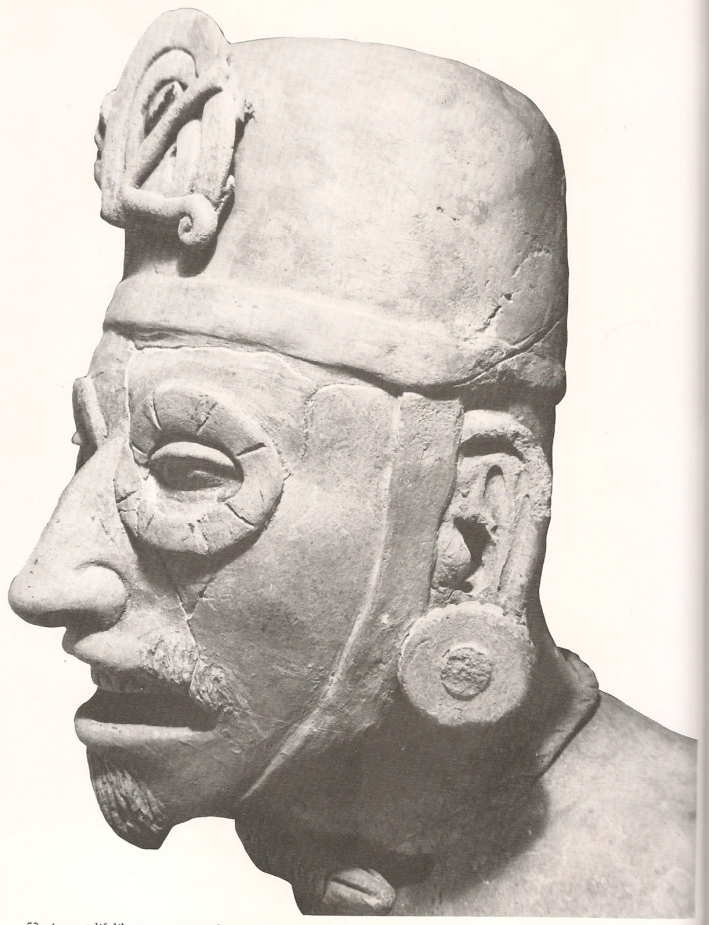


49. Portrait head with ceremonial tar paint from Veracruz. On display in the State Museum of Tabasco in Villahermosa. Classic. Height 15 cm.

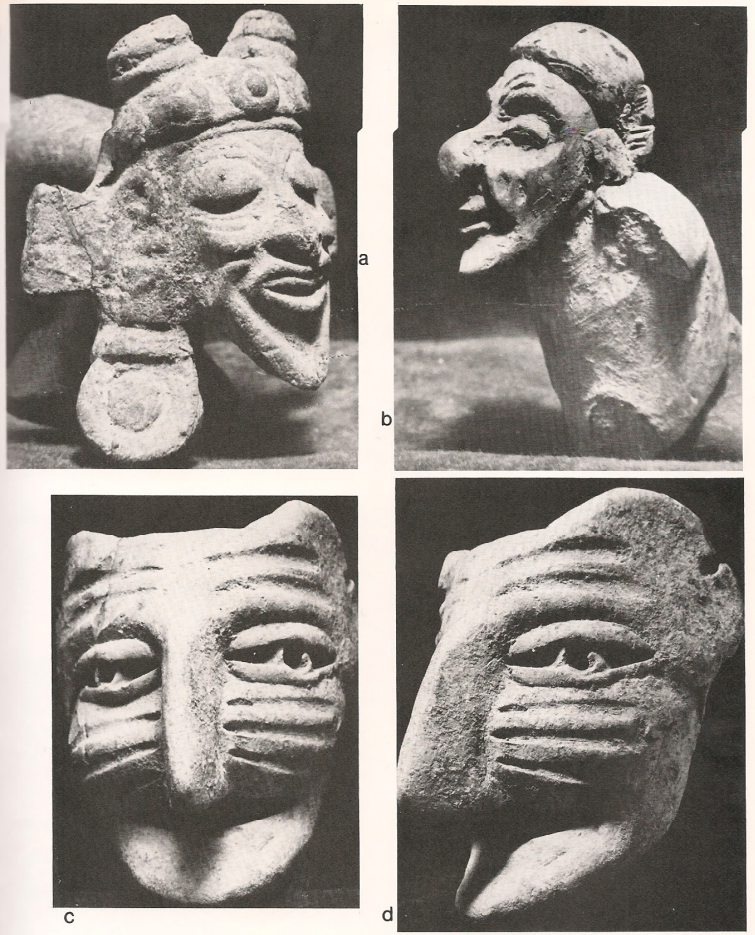
◄ *48.* Fine characterization of an old man with hat. Classic. Height 16 cm.

50. Beautiful distinguished Semitic head from Veracruz. Plumbate terracotta. Late Classic. Height 7.50 cm.

51. Late Classic terracotta head from Veracruz depicting a strong personage. Height 19 cm.



52. A most lifelike terracotta sculpture of a bearded priest wearing a hat with the emblem of the plumed serpent (Quetzalcóatl) and Tlaloc rings around his eyes. Veracruz. Late Classic. Height 26 cm.



53a. Tail end of a flute, terracotta, from Veracruz. Classic. Height 5 cm. *b.* Excellent characterization of a Semitic type. Early Classic terracotta from the Huasteca region (Panuco II). Height 5 cm. *c* and *d.* Interesting mask of the so-called "fire god" with a very human expression. Panuco culture. Terracotta. Height 6.50 cm.

among them. The earliest Indian types were modeled, as we are going to see later, by Zapotec artists, going back in exceptional cases to Proto-Classic times. It seems that in this area true "Indian" personages developed sooner than anywhere else, at least as far as we can judge from the testimony of our pre-Columbian artists.

During the whole Classic era, many obviously non-Indian faces show an extremely wide range of different racial characteristics. An extraordinary example of a Mochica effigy vessel from Peru, representing a Negroid personage, is reproduced in color plate No. 24. The Peruvian "white" specimens are among the best ever executed in ancient America. Three examples are published here (Ills. 59, 60, and 61), two from the splendid book by Ubbelohde-Doering* and one I was able to photograph recently in the reserves of the Berlin-Dahlem Museum.

Whereas Veracruz is well provided with Semitic-looking archaeological objects, the neighboring area to the north, constituting the Huastecan, or Panuco, region, produced relatively little testimony in this respect. Three pieces of that area are, however, noteworthy. The first was mentioned in connection with my study of Humbaba and is important precisely because of its mythical associations (see page 36). The second one is a tiny sculpture depicting an exquisite Semitic prototype (Ill. 53b), which rivals, in its convincing realism, the Guatemalan incense burner at the Museé de l'Homme in Paris (Ill. 117). The third one is a small mask representing a perfect fusion of the mythical concept of the fire god and a living person (Ill. 53c). Even a Negroid representation can be spotted as far north as the Panuco region (see color plate 9b).

Yet the outstanding feature of the Huastecan terracotta heads is the variety and vivaciousness of their facial expressions and the high percentage of effigies that obviously depict white, non-Semitic, people. This phenomenon, amply illustrated in my terracotta book, gives us the key for the presumptive influence of the early Panuco culture on the high plateau. It explains the countenances of many noble Teotihuacán faces that are very similar to those in Huastecan art and the repetitious display of seashells and starfish in the great metropolis of the high plateau. The link between Teotihuacán and the sea originated probably to a great extent from the mouth of the Panuco River, and not only from Veracruz. Besides the many Semitic-looking fire gods found at Teotihuacán, some important and very interesting fresco fragments have to be mentioned here. In an inner sanctuary of Tetitla we find a so-called Frowning Deity sitting on a heap of seashells, surrounded by bearded priests. At least one of them shows not only Semitic features but even, a great rarity, a blond beard. They are all surrounded by innumerable seashells. Paul Gendrop, in his excellent essay "Murales Prehispanicos" (*Artes de Mexico*, No. 144), asks what significance this strange ceremony might have had. If we take into consideration the research work compiled in this book, the answer is hardly very difficult (see color plate 19).

*Heinrich Ubbelohde-Doering, *The Art of Ancient Peru* (New York: Praeger, 1952).

◄ *54.* HUMANITAS AMERICANA II. Poster of thirty-five heads on "danzante" stone slabs in Monte Albán, Oaxaca. Predominantly Negroid. Circa 500 B.C.

The renowned terracotta artists of the western regions of Mexico were chiefly preoccupied with creating general types that had a strikingly intense human significance. Individualistically treated portraits are rare but not completely absent. It would be an omission not to include in this book a masterpiece of the State Museum in Colima (western Mexico), depicting a young man in a standing position (Ill. 62). The affinity of this exceptional piece with very ancient Greek sculptures (Kouros) is obvious, a fact even enhanced by the tattooing of geometrical designs applied on the body. Another fine terracotta head, also from Colima, shows a somehow stylized but definitely individual representation of a person of manifestly white parentage (Ill. 61b).

As far as Semitic intrusions into the highlands of Mexico are concerned, we now can count on new evidence found at an archaeological site excavated by John Paddok of the University of the Americas. The site is Lambityeco, near Mitla, Oaxaca, in the heartland of the Zapotecs. This new find can hardly be emphasized enough as a rare example of an ancient Zapotec ruler depicted by a first-rate artist. Another secret of ancient American cultural and ethnic history is suddenly revealed to us with surprising clarity.

Semitic types are no strangers to the Oaxaca region. They begin in pre-Classic times with the amazing display of the "danzantes" in Monte Albán I. A great number of the danzantes are not "Olmecoid" but show bearded white people, the ones that I call Contra-Olmecs. The key to this ethnic observation can be found on the body Danzante No. 55 (App. 10c). Here an artist devised a glyph, based on the most ancient Semitic celestial observation in Babylon, which shows two streams flowing in opposite directions from the hiatus, or opening, of the Milky Way. In the upper part of the glyph is a Semitic archetype, the so-called fire god, out of whom flows, in the intimate conjunction, the semen of the masculine sex, fructifying the world below, and above is the intellectual, star-directed stream emanating from the mouth of what is the oldest deified symbol of ancient America. The glyphs of Venus are shown between the legs of the danzante.

The excellent interpretation of Danzante No. 55 by one of the best experts in Zapotec glyphs, Howard Leigh of Mitla, is clear enough. Yet the early manifestations of the danzantes in Monte Albán I are, as a whole, still shrouded in mystery and far from being thoroughly explained. It seems strange that in spite of the great number of archaeological publications on the subject, not the slightest attempt has been made so far to study the faces and racial features of all the creatures depicted on these early monumental stone slabs, which belong to the pre-Classic epoch and go back at least to 500 B.C. I admit that they are difficult to photograph unless the sun is in the right position to reveal the design of the bas-reliefs, which sometimes are hardly recognizable. Besides, they are scattered all over the ruins of Monte Albán and hard to find, since the Zapotecs reused them in later buildings.

During my recent visit in Mitla, where I conducted a seminar on Zapotec art (summer, 1973), I made an effort to photograph thirty-five heads of these historical monuments. I have used them for a second poster, HUMANITAS AMERICANA II, pre-Classic—Monte Albán, Mexico. Illustration 54 is a reduced reproduction of this

poster. The heads are all different; the variety of expressions is amazing. Analyzing the faces one can see that the first, third, and fifth vertical rows depict Negroid individuals, the second and fourth vertical rows show white (mostly Semitic) types. Because of the early date, no truly Indian physiognomies can yet be detected. They are all human beings observed and depicted by artists in noticeably different styles. No deities are among them!

The strange phenomenon of the danzantes has puzzled investigators and the general public alike. All kinds of theories have been advanced, but none are convincing. More light may be shed on this subject in the forthcoming book by R. A. Jairazbhoy, *Old World Origins of American Civilization*, a synopsis of which was published in *The Times* of London (August 26, 1971). Jairazbhoy believes there were very early contacts between Egypt and Mexico and writes as follows:

> Ramses III (1195–1164 B.C.) was one of the few Pharaohs who had the penises of his enemies truncated, heaped them up, and had them counted by scribes. This custom appears among the Olmecs who represent their enemies writhing about minus their manhood, or their executioners who hold their trophy aloft, or have the deadly instrument in their hands.

This historical explanation of the danzantes is indeed gruesome. Its chronological correlation is very early for Monte Albán, unless one accepts the timetable of Immanuel Velikovsky for Egyptian historical events.

Yet Mr. Jairazbhoy maintains in the *New Diffusionist* (April, 1972)* that "the Olmecs were transatlantic emigrants from Egypt who had been sent on an expedition by Ramses III." He cites hieroglyphic texts that explicitly state:

> This Pharaoh sent a fleet to the ends of the earth, to the inverted waters, besides his own desire to go to Manu, the "Mountain of the Far West of the World," where the entrance to the Underworld began. Other texts describe the Pharaoh taking the helm and being rowed to the West by the "inhabitants of the horizon." Ramses' expedition to the West must have been intended to put this to the test, and to pave the way for the voyage for which he was predestined. But it did not return. The date of the expedition, c. 1187 B.C., tallies with the radiocarbon dates now given for the beginning of Olmec civilization on the Gulf of Mexico (1200–1150 B.C.).
>
> Most of the members of the expedition must have been Negro mercenaries. They appear to have revolted (just as there was an attempted revolt in Egypt under Ramses III), refused to return to Egypt, and became governors on the Mexican Gulf Coast. At Tanis on the Nile Delta the Negroes already had their portraits carved in the time of Ramses III, and they merely continued this tradition in Mexico, only increasing the scale—once again in Egyptian fashion.

*Published at 39 West Street, Great Gransden, Sany, Beds, England.

There were undoubtedly Semites also on the expedition, one of whom is clearly represented with feathered crown on a relief (Stela 3). Some of the Semites could have been Babylonians on account of the god identified as Seth, grappling with a monster, the goddess of Chalcatzingo who is exactly descriptive of the goddess Nisaba, and the giant of Juxtlahuaca cave who corresponds to Gilgamesh in his capacity as Judge of the Dead. At least two unmistakable Egyptian hieroglyphs (on the Potrero Nuevo altar now in the Museum of Jalapa, Veracruz) prove conclusively that writing was brought by the Egyptian scribe, but because he was quite early done away with (an Olmec sculpture portrays a decapitated scribe), the knowledge of Egyptian hieroglyphs died, only to be substituted shortly after by the first picture-writing to appear in America.

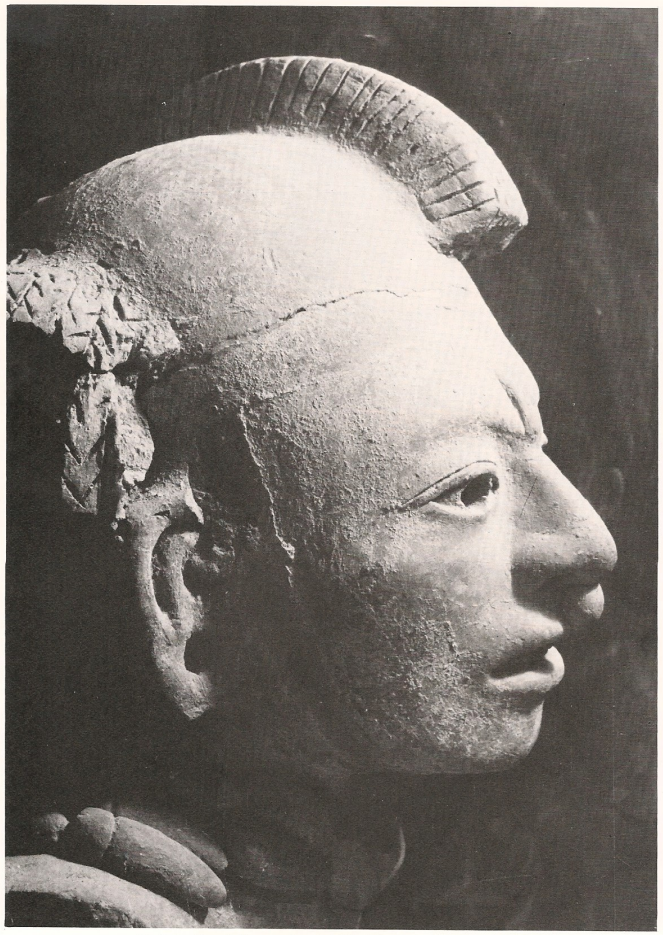
The above-quoted theories of Jairzbhoy, the scholar from India, were brought to my attention only after I had finished the first draft of this book. It is interesting to note how many notions coincide in our individual research work, without either having previously heard of the other.

One never knows what surprises a thorough study of the links between the Old and the New World may bring. Ramses III had an unusually great number of foreigners in his entourage, which might support Mr. Jairazbhoy's theories. Many battles were fought during the reign of this particular Pharaoh against the invading "peoples of the sea." Mentioned specifically in the ranks of the Egyptian army and navy are Sherdens (Sardinians) with their remarkable helmets, Kehaka, Phoenician, and Libyan mercenaries. We may presume that after the Pharaoh's great victory the ranks of these mercenaries were bolstered in due time by the sailors of his former enemies, which included Cretans, Sicels, Achaeans, Lycians, and Etruscans (Tyrrhenians).

On the whole, I am rather on the side of the old Abbé Brasseur de Bourbourg, who believed that the Egyptian had some secret knowledge of the existence of America. Furthermore, do not let us forget the very Egyptian (Nubian) looking terracotta figurine, one of the oldest in Mesoamerica, excavated and photographed by MacNeish in his sensational report on Tehuacan (see App. 12) and the amazing Xochipala pieces mentioned previously.

In contrast to above-mentioned theories and hypotheses, the Lambityeco excavations bring us miraculously close to real life. A magnificent bearded ruler, who was buried around A.D. 700 in a palatial tomb, looks at us from color plate 29 of this book. We know of course quite a number of very beautiful faces from the Zapotecan world. A most striking one, from the Frissell Collection in Mitla, is reproduced in Illustration 57. In this particular case a surprisingly realistic similarity to Indonesians is indicated. Thus the enormous variety of "unexpected faces in ancient America" is emphasized again by this unusual sculpture of Classic origin. More Semitic representations of the Oaxaca region are shown in Appendix 11, some old and some young, some real and some mythical. But many of these effigies are used for representing deities. Lambityeco, however, is a monument built for actual historical personages. They speak to us by themselves and they speak even more clearly of a cult connected with their ancestors. This ancestral cult is admirably depicted in two handsomely carved friezes that are inserted in a finely executed building above the palatial tomb (Ill. 55). On the left side

55. Lambityeco, Oaxaca, Mexico. Sculptural ancestral friezes on palace of Zapotec ruler, approximately A.D. 700. Length approximately 85 cm. *a.* Site of Lambityeco palace above the ruler's tomb. See color plate 29. *b.* Left frieze with Prince Four-Face and Princess Ten-Monkey. *c.* Right frieze with Prince



56. Proto-Classic Zapotec head. Mitla Museum, Oaxaca. Height 23 cm.

57. Zapotec figure, Lambityeco, Oaxaca. Excavation, University of the Americas, 1972. Mitla Museum, Oaxaca. Approx. A.D. 600–700.

we see a bearded man with definitely Semitic features and the glyph Four-Face marked by four dots and a face above. He is looking at his spouse at the far end of the frieze who undoubtedly had the name of Ten-Monkey because her glyph shows two Zapotec fives topped by the head of a monkey. A remarkable item is that Prince Four-Face holds a human femur bone in his right hand and is shown in a swimming or crawling position. The bone is obviously an allusion to his ancestral origin and the swimming position might be a hint of the early arrival of his progenitors by sea.

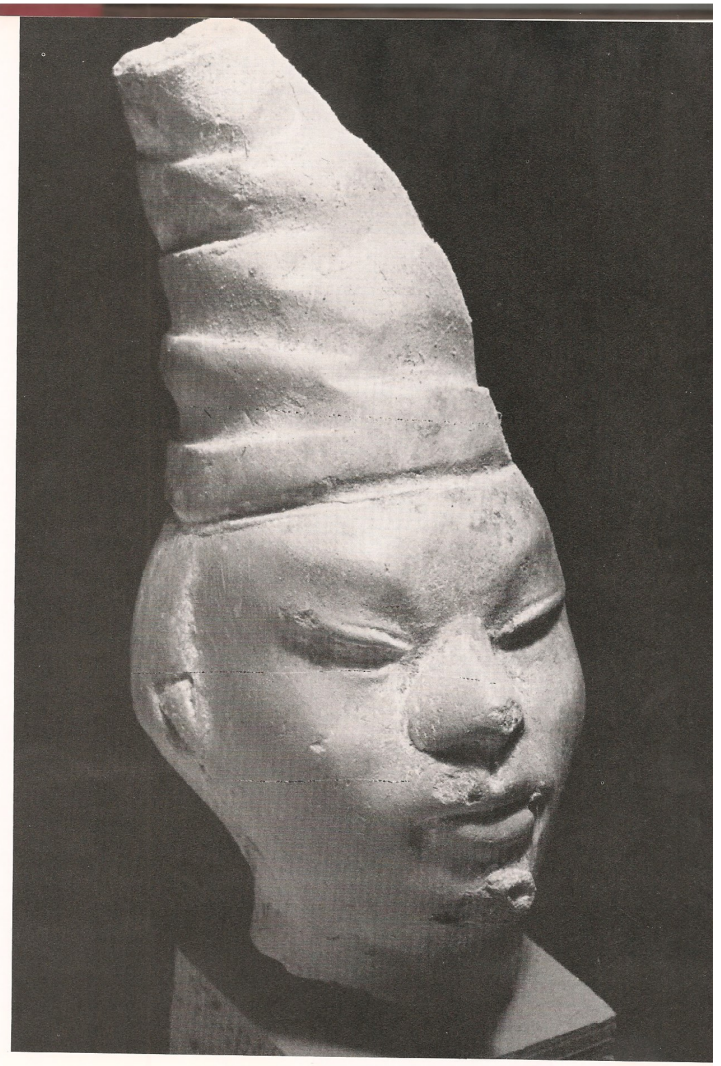
In the frieze on the lower rim (Ill. 55) the same theme is repeated. This time the bearded man, called Prince Eight-Owl (one 5 + 3) swims from right to left to meet his spouse, with the romantic name of Three-Turquoise, as shown in her glyph. He holds the same kind of femur in his left hand, but looks younger than Prince Four-Face; at least he does not show the hollow cheek of an old man, as seen in his counterpart on the left side. By this we may assume that Eight-Owl and Three-Turquoise refer to more recent ancestors of the royal couple in the tomb below.

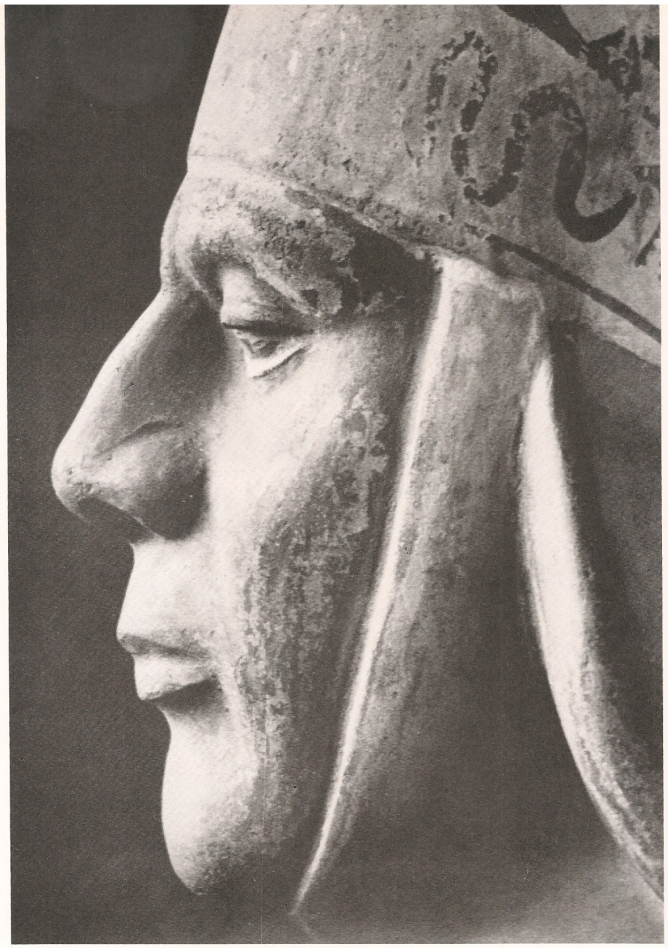
The significance of both friezes becomes more evident if we compare them to a series of temple friezes from the vicinity of Monte Albán, which are now, as mentioned above, on display in the City Art Museum of St. Louis, Missouri. Let us have another look at Illustration 4c, which shows the same kind of bearded man, equally Semitic in looks, who has a number one on his right shoulder and also seems to hold a bone in his hand. Instead of meeting a spouse he is confronted with an eagle knight and a jaguar on the right side. The most remarkable item, however, is the fact that the bearded man is shown with a glyph that has the Zapotec number one on the bottom, but immediately above is the completely non-Zapotec design of three upsurging waves.

The persistence of the glyph one, in connection with Semitic-looking people, twice shown on the clay tablet and once on the big male head illustrated on color plate 29, can be explained as having to do with something that took place in the very beginning of time. If we take a more daring interpretation, we might assume that the repetition of ones is correlated with Cyrus Gordon's reading of the Hebrew Bat Creek inscription in Tennessee of the second century "Year One of the Golden Age of the Jews." Taken as a whole, the St. Louis frieze can feasibly be explained as the encounter of a foreigner who arrived by sea, with the representative of the new land, a spectacularly adorned personage, with the terrestrial sign of the jaguar behind him. But how did the strange design of the three upsurging waves get into the Zapotec world and where is a similar glyph found in pre-Columbian art?

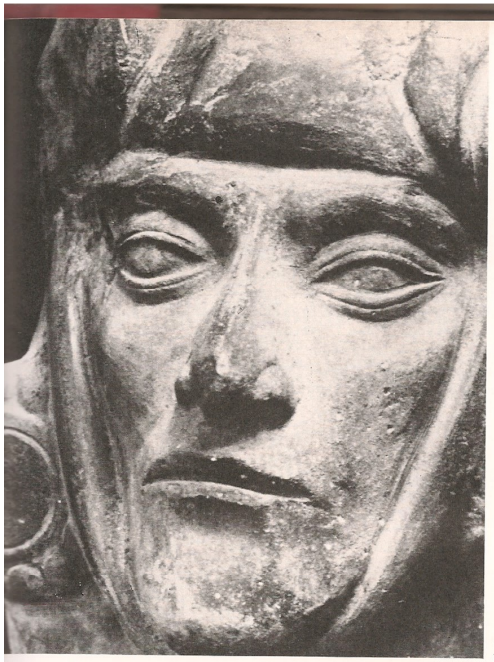
Up to now we know of only one place where this occurs, and that is on the Maya stela of Campeche, described in Chapter Seven, now in the National Museum of

58. Very fine "Indonesian" terracotta head made by a Zapotec artist. Classic. Frissell Collection, Mitla, Oaxaca. Height 12 cm.



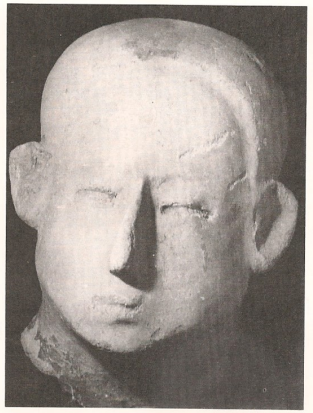


59. Peruvian portrait-head vessel. Mochica culture. Classic. Photo by Ubbelohde-Doering.



60. Peruvian portrait-head vessel. Mochica culture. Classic. Photo by Ubbelohde-Doering.

a



b

61a. Peruvian portrait-head vessel. Mochica culture. Classic. Museum Berlin-Dahlem. Photo by author. *b.* Terracotta head from Colima. Classic.

Mexico (Ill. 4a). In the lower left corner of this stone stela, the same three upsurging waves are depicted in connection with a very important personage, who wears a Star of David in his earring and has a symbolic headdress of a reed boat on his head. All this forms a fascinating complex of significant historical symbols and of not less significant historical personages who reveal to us, in a surprisingly clear way, their ethnic background of remote antiquity. For anybody who still has a doubt concerning the presence of white (Semitic) people in ancient America, I can offer a new find, recently excavated in Lambityeco by the staff of the University of the Americas under the direction of Dr. John Paddok, shown in Illustration 57. I do not believe that anybody after having carefully studied the superb portrait head of this powerful *historical* personage will care to label it just another "American Indian."

CHAPTER TWELVE

The Absorption of the Negroes: Their Sporadic Representation during the Entire Pre-Columbian Epoch in all Regions from Mesoamerica to Peru

AN ATTENTIVE STUDY OF NEGROID PORTRAYALS IN PRE-COLUMBIAN ART LEAVES US LITTLE doubt about the presence of black people in ancient America. This paramount reality is even more surprising as soon as we examine the chronological and geographical extent of a racial phenomenon that was practically ignored in the past by professional investigators and the general public alike.* In former chapters we have seen that this remarkable racial incident can be traced back to the remotest history of America. Michael Coe's last carbon dating (1966) of San Lorenzo, going back to almost 1200 B.C., gives us an unmistakable clue to the great antiquity of the colossal "Olmec" heads. George Kuebler describes these monumental witnesses as manifesting, on the part of their creators, "a Pharaonic desire for eternity, for physical survival beyond all the accidents of time." I believe Kuebler is right, and I am beginning to believe that he is also right in introducing the word Pharaonic even if it means the vindication of the often-laughed-at

*In the scholarly book *Blacks in Antiquity* by Frank M. Snowden, Jr. (Harvard University Press, 1970), there is no mention of the presence of blacks in American antiquity. This unfortunately reflects the attitude of many North American writers as well as the posture of the general public, namely, to ignore the history of an ancient America south of the border of the United States. The minute study of Mr. Snowden is, however, very interesting for us since it shows many parallels in his research work on "Greco-Roman" material; similar investigation procedures are used in my book.

explorer Count Waldeck. Waldeck (1766–1875) was a close friend of Lord Kingsborough. Kingsborough believed in the early Semitic background of America's population, but Waldeck stuck to his ideas of ancient Egyptian contacts. They never quarreled. Now we may assume that both of them did not go so far astray in their respective stubborn convictions!

One piece of new archaeological evidence that has made a most lasting impression on me is the terracotta figurine excavated by MacNeish in Tehuacan and depicted in Appendix 12. There is no escape. It is one of the oldest specimens of its kind and it is definitely Egypto-Nubian in looks. Other early dated Negroid or semi-Negroid pieces come from Guerrero (Xochipala and Pacific coast), La Venta, Tlatilco, Tlapacoya, Guatemala, El Salvador, and so on. Among them is a great favorite of mine, an exquisite "Nilotic" girl (Ill. 98), who in her well-bred distinction and negritude can rival the Egyptian boy-king Tutankhamen. Incidentally, the most accurate and convincingly lifelike portrayals of racial distinctions in antiquity can be found among the archaeological objects from the tomb of Tutankhamen. The features of this Egyptian king, whose mother was of pure black stock, are almost as Negroid looking as the ones of his captured Nubian "enemies," so admirably portrayed by the royal artists, commemorating the death of their sovereign.

It is strange that some people still believe that all the Negroid images in this book were "accidental" creations of the American "Indians." A severe blow to this erroneous belief was given during the XLI International Congress of Americanists in Mexico (September 1974) by Andrzej Wiercinski, the well-known craniologist from the University of Warsaw. Dr. Wiercinski was kind enough to lend me the manuscript of his contribution to the Congress, which I included in my paper also read at the Congress. Wiercinski says:

> It appeared that some of the skulls from Tlatilco, Cerro de las Mesas and Monte Albán (all pre-Classic sites in Mexico) show, to a different degree, a clear prevalence of the total Negroid pattern that has been evidenced by the use of two methods: a) multivariate distance analysis of average characteristics of individual fractions distinguished cranioscopically; b) analysis of frequency distributions of Mean Index of the position between combinations of racial varieties.

To this long list of implausible "accidental creations" another very dramatic one can be added. Recently an incredible rock carving was discovered on a mountaintop in the state of Morelos, Mexico, near the small village of Chalcatzingo. The Olmec stone reliefs of Chalcatzingo were already mentioned in Chapter Eleven. They are mentioned also in the new book by Carlo Gay illustrated by Francis Pratt (*Chalcatzingo*, Graz, Austria, 1972). For us the most unexpected surprise was a big stone face carved out of the living rock, situated above all the other reliefs in the same place. For almost 3,000 years this face has been gazing over the vast valleys of Morelos in the direction of the snow-covered peak of Popocatepetl, Mexico's famous volcano. The features of this face are indisputably Negroid.

I am indebted to Dr. Gillett G. Griffin, curator of the Princeton University art museum, for the splendid color slides he took at the site of Chalcatzingo and which are reproduced in this book on color plates 30 and 31. Griffin tentatively calls the face a "Tlaloc," or more correctly, the godfather of all later Tlalocs. This seems a plausible deduction, since neither the name nor the precise concept of the famous rain god of Mesoamerica existed at the time of its execution. The rounded ringed eyes of the face, quite common in early pre-Classic images (see Ill. 13), could well have led to the innumerable characteristic representations of Tlalocs in later times.

The interesting fact remains that only two realistically recognizable faces were executed in the artistic compound of Chalcatzingo, one representing a white (Semitic) prisoner (see App. 6) and the other a Negro. We have already seen how the Semitic symbol of the face of Humbaba led to the all-important image of the fire god in America. And now we come to the conclusion that possibly a Negro triggered off all the representations of the paramount rain god Tlaloc.

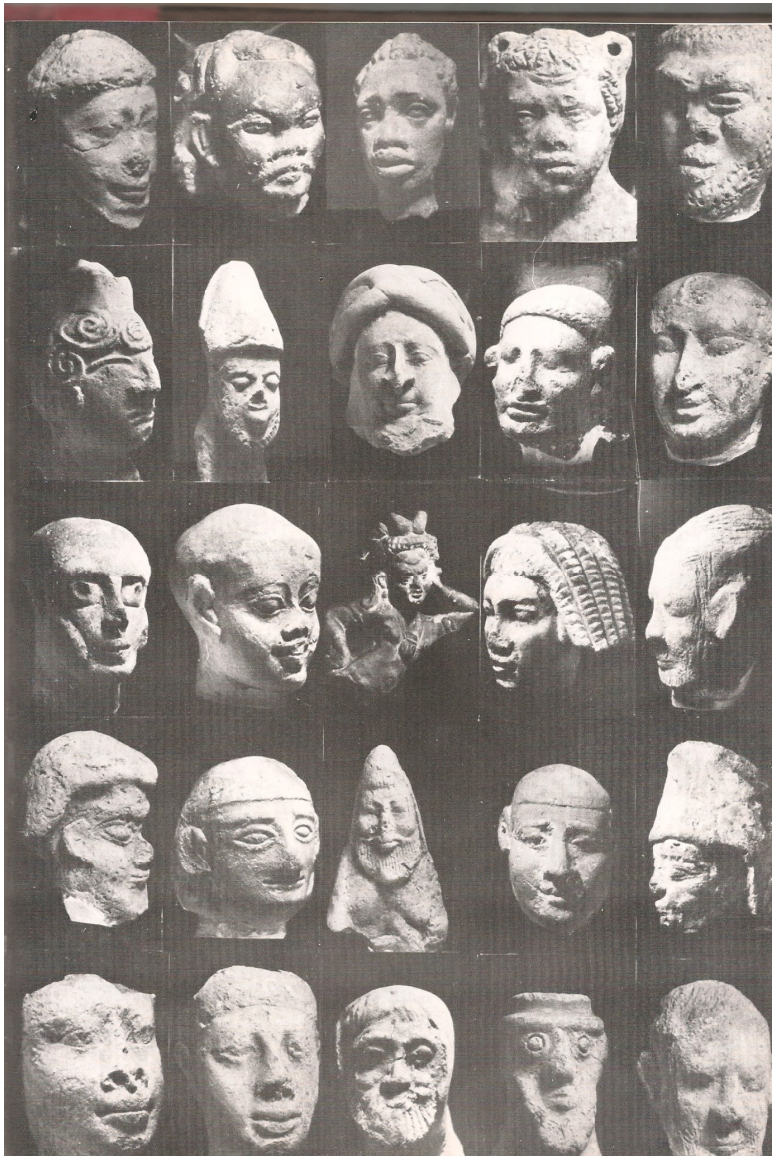
Yet another surprise in "*accidental* Indian" creativeness is waiting for us. In the stone carving above the so-called Negro Tlaloc the carving of an open hand appears with outward facing palm including the lower part of the arm. The hand is pointing up at the sky. The affinity of this device with the Carthagenian symbol of the goddess Tanit in Phoenician altars of the fifth and fourth century B.C. and with the raised braceleted arm of the Semitic Assyrian king Ashurnasirpal II (883–859 B.C.) is really uncanny. So is the fact that the Negroid rock mask is represented with a helmet and an earring (easily visible on color plate 32) that are fundamentally similar to helmets and earrings known in Egypt at the time of Ramses III (see App. 15). At this point, I leave it to the reader to come to his own conclusion.

For me, the evidence of contacts between the Old and the New World was greatly reinforced during my research trip to Europe, the Middle East, and Egypt in the summer of 1973. Keeping in mind my own findings in Mexico and Mr. Jairazbhoy's theories quoted in the previous chapter, I investigated several pictorial sources of historical significance. Apart from the Humbaba representations, mentioned earlier, I concentrated my research on three items: the comparative activities of modeling human heads in terracotta; the presence of a certain type of helmet during the epoch in question, i.e., the twelfth century B.C.; and the Negroid stone heads, presumably executed in Tanis in Lower Egypt during the time of Ramses III.

With the kind permission of Madame Ziegler, curator of the Musée du Louvre in Paris, I was allowed to study the ample collection of Egyptian terracotta heads in the Louvre Museum. Later on I had the opportunity to investigate the rich Phoenician collections of the National Museums in Beirut, Lebanon, and Cyprus, and, of course, the select display of Egyptian terracotta heads in the Cairo Museum. The best overall picture, however, is given by the Petrie Collection (mentioned in Chapter Seven and shown in Illustration 63), at least as far as its racial diversity is concerned. The reproduction of this unusual collection expresses for Egypt practically the same idea as my poster HUMANITAS AMERICANA expresses for ancient America.

62. Standing youth from Colima. Classic. Colima State Museum. Height 28 cm.

63. Petrie collection of Egyptian terracotta heads. University of London. Photo by author.



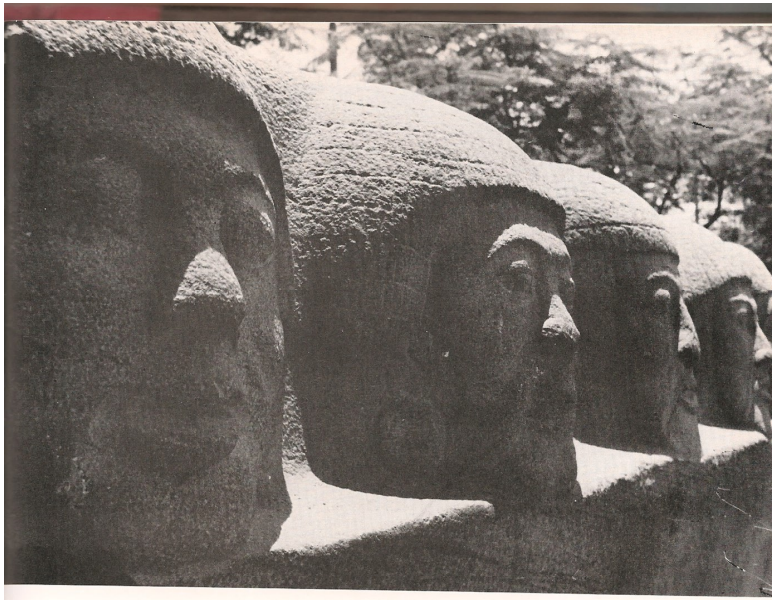
Relying on the special activities of the ceramists and other artistic representations of human beings, one may conclude that the most intense racial mixtures must have been concentrated for a long time in three zones of the world: one in Egypt, one in ancient America, and one in India. A good display of the Indian side of the picture can be found in the Turfan exhibition devoted to the art of India in the splendid Staats Museum in Berlin-Dahlem. Everywhere it is the same story. Artists will never stop reproducing the likenesses of their fellowmen. They do this for themselves, for their community, and last but not least, for posterity.

The problem of finding clues related to a helmet with a round knob on top was greatly facilitated by the gracious hospitality extended to me by the German Archaeological Institute in Cairo. From one of the institute's guest rooms I had direct access to its exceptionally fine library. Studying the material on the stone reliefs of the Memorial Temple of Ramses III, at Medinet Habou, one could get an excellent picture of that time. The first great naval battle of antiquity was most vividly portrayed. Among the people thrown into the water were many Philistines and a number of Sherdens, the latter with their characteristic round knobbed helmets (see App. 15). Yet on a different panel the same dressed-up Sherdens were marching as mercenaries in the ranks of the Pharaoh. What was missing was the original of such a helmet. But I was fortunate enough to find even that in Sala VI of the museum in Heraklion, Crete. Since the Cretans were certainly involved in the sea battle against Ramses III and as the helmet belongs to the Mycenaean epoch, the object in question is convincing evidence.

The Mystery of Tanis has occupied a number of archaeologists.* But there seems no doubt that stone heads of rebellious chiefs were made there in the reign of Ramses III. The impressive monument of five stone heads from Tanis in front of the Cairo Museum gives a clear picture of these rebellious chiefs and their racial identities (see Ill. 64). The second one from the left is a Nubian with big earrings. Another fine stone head with Negroid features, showing a (mutilated) Pharaonic beard, is exhibited inside the Cairo Museum (No. 13697). The piece is labeled "origin unknown" and probably has never been reproduced (see Ill. 65). I suspect it also comes from Tanis, and it might be another clue in favor of Jairazbhoy's and my theory linking the time of Ramses III with the stone sculptures of the Olmecs in San Lorenzo and La Venta in Mexico.

Two facts can be drawn from the illustrations in this book: first, the overall presence of some Negroid individuals in several regions of Mesoamerica, and second, the sequence of the colossal Olmec heads (underscored by the theories of Coe and Clewlow), namely, that the finest sculptural efforts of San Lorenzo come first, with not the slightest indication of an artistic evolution leading up to these masterpieces. The implications of the second fact are prodigious. Several distinguished Negro personages and at least one, or several, first-rate artists, complete with extremely well developed stone sculpture techniques, appeared, so to speak, out of the blue on the American

*Pierre Montest, *Les Enigmes de Tanis* (Paris: Payot, 1952).



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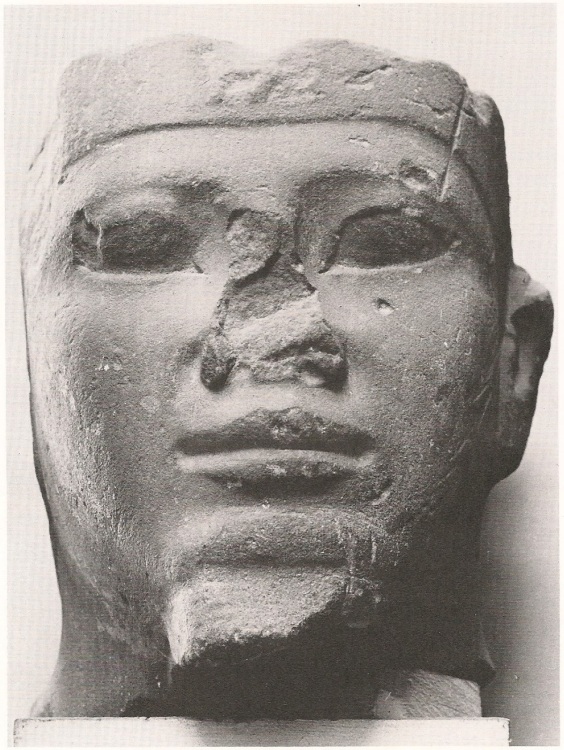
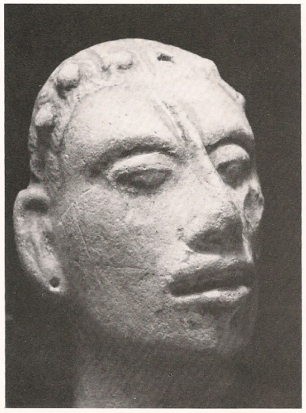
64a. Big stone heads of rebel chiefs, Tanis, Lower Egypt. Cairo Museum. *b.* Close-up of Negroid head.



65. Large Negroid stone head with Pharaonic beard. No. 13697, Cairo Museum.

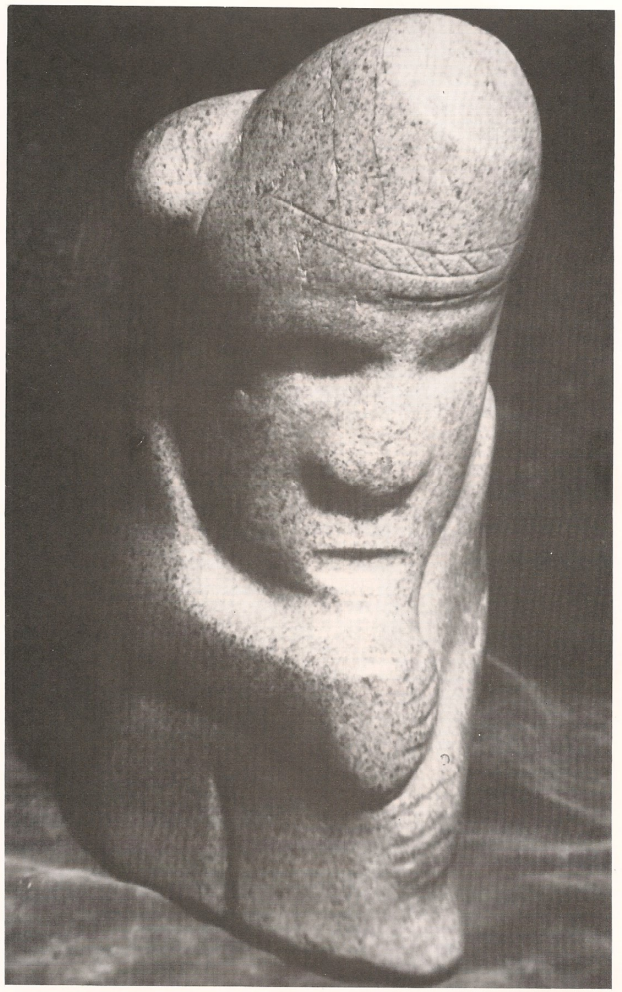
a



b

66a. Maya incense burner with double profile. Early Classic. Height 11 cm. A similar object from Monte Albán II is on display in the National Museum in Mexico City. *b.* Two terracotta heads from Chiapas, Mexico, found together near San Cristóbal. Note the great differences in racial features. Classic. Height 7 cm.

67. Maya stone sculpture in the Museum of Chichicastenango, Guatemala. Classic. Height 23 cm. The hat of the personage is identical to a very Semitic emblem on Danzante No. 55 of Monte Albán I. (See App. 11d.)



68. Magnificent stone sculpture from Guerrero, lower Balsas River. Mexcala style. Late pre-Classic. Height approx. 27 cm. Brooklyn Museum, New York.

continent 3,000 years ago! Up to now absolutely no reasonable explanation has been given by any scientific professional for this startling event.

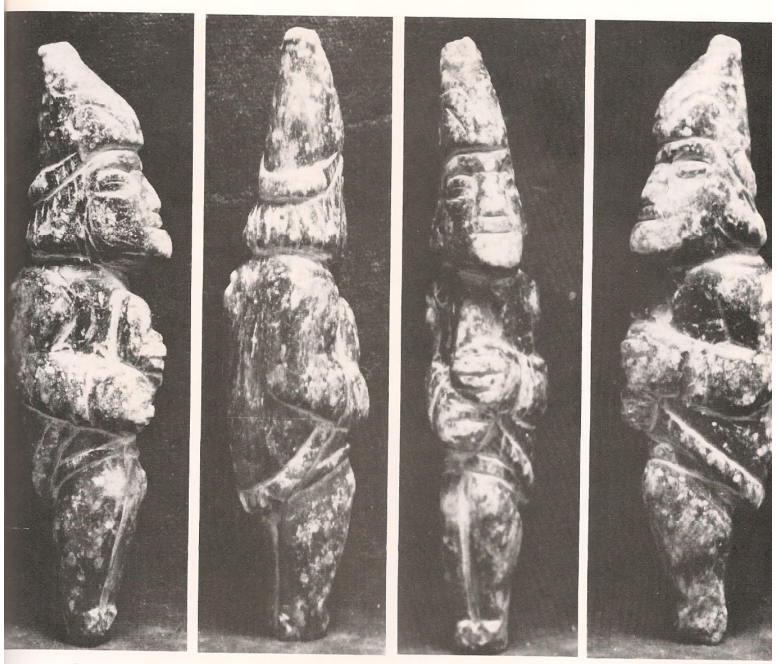
The arrival of more black immigrants during the late pre-Classic and Classic epochs will always be difficult to trace, unless some unexpected documents are found. Yet we might presume that during the hypothetical Semitic voyages, which most likely took place between 500 B.C. and A.D. 200, some Negroes might have traveled on Phoenician or Jewish boats. One fact, however, is absolutely sure, that pre-Columbian artists continued to portray individuals of purely Negroid stock. They might have been late descendants of the powerful first wave of Nubian rulers, whose genes undoubtedly were slowly absorbed in the racial pool of America's early population. Yet the famous lottery of genes never was and never will be suppressed entirely. Throwbacks are always possible. The pictorial part of this book is full of specimens that vouch for this or presuppose a renewal of black immigrants, who furnished the models for the pre-Columbian artists. An excellent example of the Classic Mayan period is the two Negroes of Copán mentioned in the previous chapter. The close-up photographs I took of one of them convinces me that the artist had a living—not just a historically remembered—model to inspire him, perhaps a magician or snake charmer (see Ills. 102 and 103). The second one, although less well preserved, is also quite definite in its characterization. Any "accidental" invention by the artist concerning these two figures seems most improbable (Ill. 25b).

The models were of course an assortment of diverse beings. They range from purely Negroid specimens to individuals in whom only a slight admixture of black blood can be discerned or speculated about. They also run through the whole scale of social differentiations from ordinary human beings to obviously higher-class personages. The latter, however, never reached again the powerful "ruler" quality expressed in the colossal Olmec heads during the previous pre-Classic epoch.

The greatest variety of Negroid representations is furnished by the Classic Veracruz artists. For a purely black type we might refer to the fair-sized terracotta head in the Stavenhagen Collection (Ill. 105). An ordinary black girl is depicted with great realism. The silhouette of the sensitively modeled skull coincides exactly with the prognathism diagram shown in Appendix 5. The ethnic evidence of this piece seems to me practically irrefutable. The same can be said of the magnificent stone head that is shown on the jacket of this book. This is by far the most interesting object in the excellent Totonac collection of the Natural History Museum of New York. The sculpture shows not only strictly Negroid features but also the typical hairline of the black individual. The peculiarity of the head should be noted. It has only one ear. The other ear is not broken off but purposely omitted (Ill. 115).

Three other important pieces from Veracruz should be mentioned here: the big terracotta head of the Josué Saenz Collection (color plate 15), a fascinating human document; a smaller terracotta head from the author's collection (Ill. 113) showing a woman with lips stretched out in the manner of a Ubangi; and last but not least, a masterpiece of Totonac stone sculpture in the typical form of a "palma" (Ill. 104). The subtle interplay or blending of realism and stylization in this sculpture is superb. The

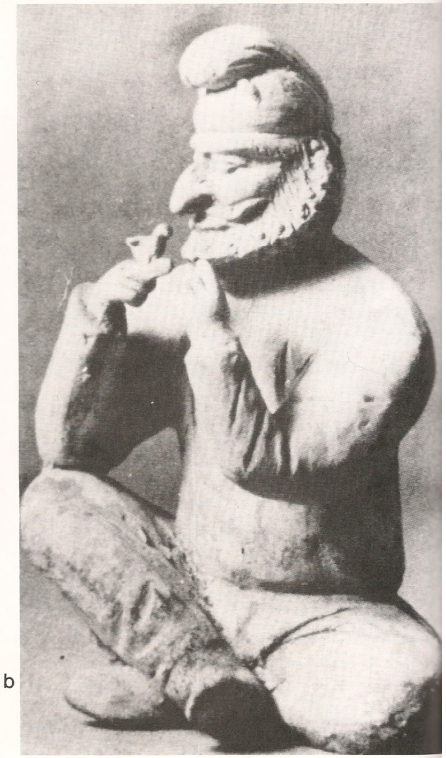
69a. Primitive terracotta mask from Guerrero. Early pre-Classic (Cypriotic style). Height 12 cm. *b.* Terracotta head from Guerrero. Classic. Height 11 cm. *c.* Mexcala green stone head from Guerrero. Early Classic. Height 12 cm. *d.* Terracotta mask from Tlatilco, Mexican high plateau. Early pre-Classic. Height 7 cm.



71. Four views of a small Mexcala stone sculpture of a "foreigner" found on the Costa Chica of Guerrero. Early Classic. Height 9.5 cm.

◄ *70. Above and below left:* Side and front views of two small terracotta heads from Zihuatanejo, Guerrero, Mexico. Height 7.5 cm. The headdress of the women bears a striking resemblance to the bridal headdress *(below right)* worn by a Jewish girl from Morocco in the early 19th century. Painting in the Jewish Museum in New York.

a



b

72a. Mexcala stone sculpture of a bearded man from Guerrero (used on the jacket of this book). Late pre-Classic. Leof Collection, Mexico City. *b.* A Chinese terracotta of the 6th century A.D., depicting a Chinese Jew of Kaifeng, China. Tel Aviv Museum, Israel.

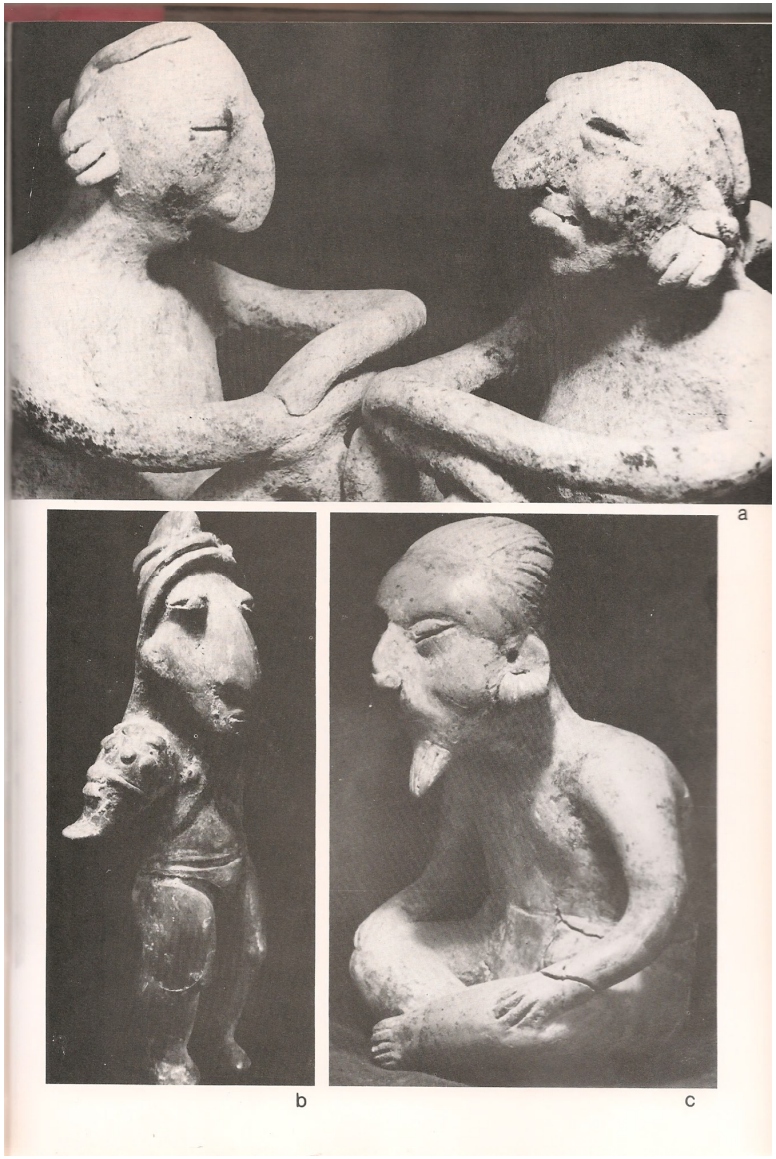
73. Two related sculptures, prototypes of the big nose representations ("Narigones") well known in Guerrero. *a.* Stone head, emphasizing the racial background of the so-called "old god." Classic. Height 9.5 cm. *b.* Terracotta head from southern Veracruz. (The similarities among the pictorial representations from Guerrero and Veracruz are relatively common.) Pre-Classic. Height 6 cm.

a

b

74. Incense burner from Colima, Mexico. Early Classic. Height 23 cm.

75. Two terracotta figures: *a.* A woman and man, tomb gift from a grave in Cuisillos, Jalisco. A sophisticated, expressive piece of sculpture. The racial features of the pair are obvious. Late pre-Classic. Height 12.5 cm. *b.* A caricaturistic type from Colima, Mexico. Early Classic. Height 11 cm. *c.* "Chinesco" with Semitic overtones from Nayarit, Mexico. Classic. Height 15.5 cm.



clever use of an Olmec tradition in the highly stylized eyebrows is most interesting. It is an excellent proof of the prolonged artistic influence of the ancient Olmec masters into the Classic Totonac epoch.

The few examples mentioned above, to which we might add the Veracruz head shown on color plate 26 and the very rare head of probably Peruvian origin now in a private collection in Chicago (color plate 22), are only a small but significant selection of striking ethnic evidence pertaining to the Classic era of pre-Columbian art. I invite the reader to examine the many other illustrations offered in this book, which belong to the same period and stem from many different regions where diversified cultures flourished in ancient America (Ills. 90–115). An especially interesting piece is the "Quimbaya" Negro now on display in the famous Gold Museum at Bogotá, Colombia (color plate 18).

The last chapter of Negroid representations in the New World was written during the post-Classic era (A.D. 900–1500). During this period I presume there was the possibility of new overseas contacts. A reasonable clue to this presumption is a certain style discernible in the artistic activities of people who settled chiefly on the land bridge between South and North America, and advanced as far north as present-day Costa Rica. The style, quite unlike the ones seen in Mesoamerica proper, is well documented in stonework and gold jewelry.

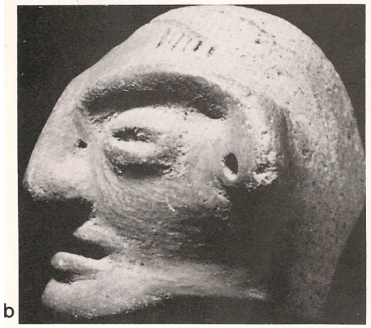
Other fascinating examples are the ceremonial stools often carved in stone. The most "African"-looking ones are a specimen from Costa Rica, an incredible piece of perforated stonework, now in the Isaac Delgado Museum of Art in New Orleans, and a late wooden stool from Santo Domingo (Taino phase), now in the British Museum in London. Important forerunners of these phenomenal objects are, in my opinion, those found in the Chiriqui region of northern Panama (A.D. 300–500), namely a double stone figure showing a slave, carrying a chief who is holding Negroid trophy heads in both hands, and another ceremonial stool of the previously referred to period, both on display in the National Museum of Panama (Ill. 86). Most astonishing is the fact that the stone carvings of Panama depict in equal proportion white and Negroid specimens, but almost no "Indians" (Ills. 84–85).

The style of the intricate gold jewelry produced in the same region during the post-Classic time has an equally pronounced affinity with African art. The theme of Negroid prisoners, often shown roped together as twins, is repeated over and over again (Ill. 87b). Although archaeologists make great efforts to explain these representations according to mythology and suggest all kinds of interrelated deities, the fact remains that the core of the goldwork compositions *does* present black individuals conceived in a definite African style. An outstanding example is a beautiful object from the Coclé region in the museum in Panama. It is made of an alloy of gold, copper, and silver and represents three eagles above, with a Negroid head dominating the central composition (see Ill. 87a). I invite anybody to compare this extraordinary artifact, in style and technique, with the fantastic Ashanti gold head from Africa in the art museum of Princeton University.

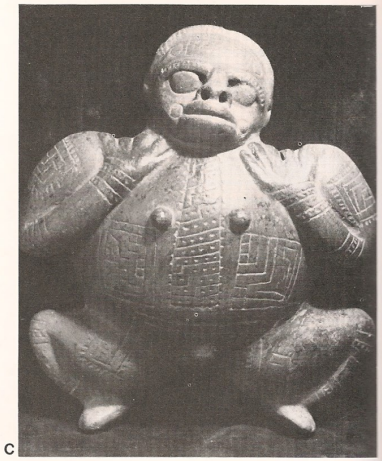
76. Negroid terracotta figure from Costa Rica. Private collection, San José. Height 20 cm.

rracotta figure from Costa Rica. Private collection, San José. Height 20 cm.

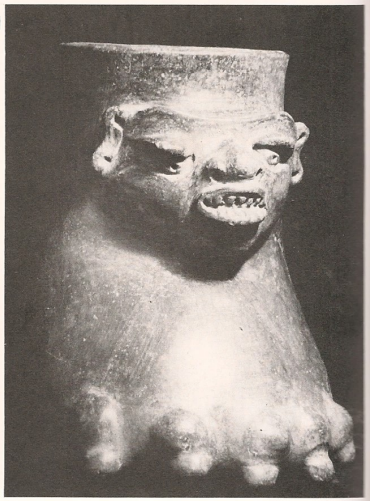
a



b



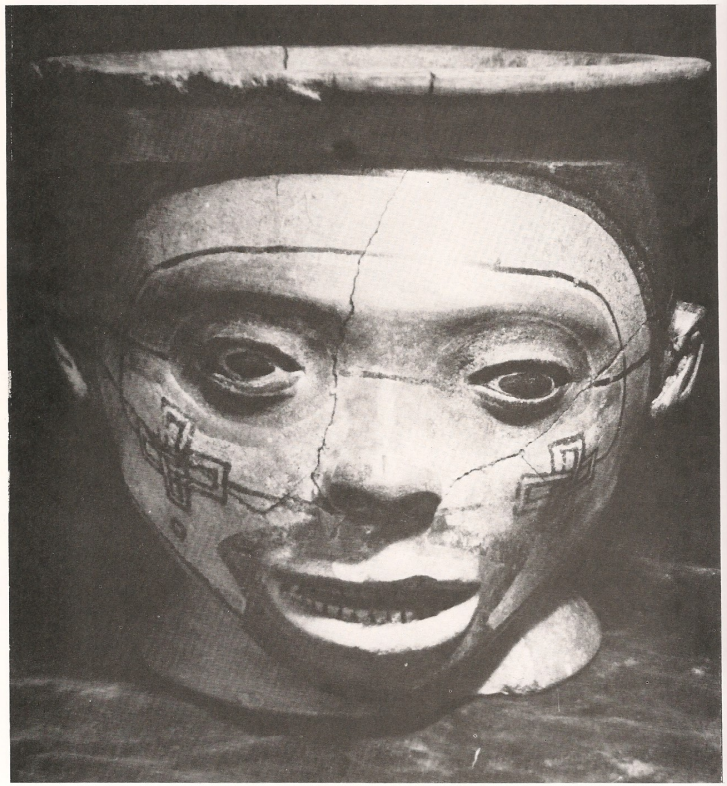
c



d

77. Four terracottas from Costa Rica. *a.* A strange "Assyrian"-looking representation. Height 23 cm. *b.* A typical Costa Rica head effigy. Height 6 cm. *c.* Representation of a woman personified as a frog. Private collection, Costa Rica. Height 13 cm. *d.* Jar with a face on an animal foot. Height 15 cm.

78. An effigy vessel of a magician from Costa Rica. Height 18 cm.



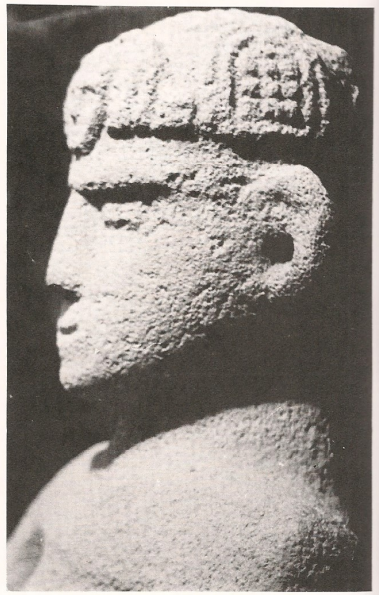
80. Detail of heavily tattooed Negroid terracotta figure, Prov. Guanacaste, Costa Rica.

◄

79. An extremely realistic portrait effigy vessel from Costa Rica. Height 18 cm.

82. Highly stylized Negroid head from Costa Rica. Classic. Berlin-Dahlem Museum.

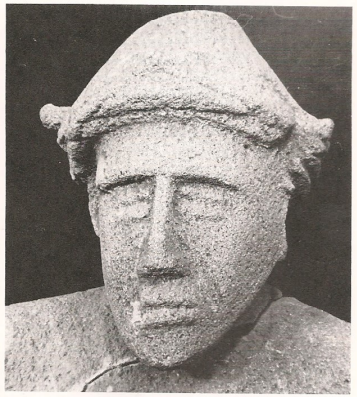
◄ *81.* Terracotta vessel from Costa Rica. Height 51 cm. National Museum, San José. Negroid figure showing circumcision.



83. Front and side views of young white man. Stone carving from Costa Rica. Private collection, San José.

a

b



c

84a. Negroid boy holding up altar with trophy heads. Height 30 cm. *b.* Magnificent stone carving of an obviously white personage. Height 26 cm. *c.* Front view of Ill. 85. National Museum of Panama.

85. Impressive white personage executed by a pre-Columbian artist in Panama. Barriles culture, A.D. 300–500. National Museum of Panama. Height approx. 25 cm.

86. Two monumental stone carvings. Barriles culture, A.D. 300–500. National Museum of Panama. Height 2.44 cm.

a

b

87. Goldwork of Panama, Coclé style, circa A.D. 900. National Museum, Panama. *a.* Superb pendant with three eagles and central face. Gold copper alloy. Height 9 cm. *b.* Two (Negroid) prisoners. Boston Art Museum. Height 6 cm.

More human beings with Negroid features can be seen in the "standing prisoner" from Costa Rica (carved in stone and now in the private collection of Alfonso Jimenez Alvarado in San José) and in a very stylized but extremely powerful stone sculpture on exhibition in the Berlin-Dahlem Museum (Ill. 82). The fascinating terracottas from Guanacaste on display in the National Museum of Costa Rica and in the private collection of Doña Maria Eugenia de Roy form a chapter by themselves. I am indebted to Señora de Roy for letting me take the photographs in the museum and in her private home. The many illustrations from Costa Rica shown in this book (Ills. 76–83) are another proof of the unexpected variety of human characteristics in ancient America. It is like plucking something out of a grab bag. One never knows what prize will appear: a Negro, a white man, or the mixed product of an enormous genetic lottery.

Dr. Gillett G. Griffin, curator of the art museum in Princeton University, explains the situation very well in his introduction for the above-mentioned *Xochipala* catalogue: "In most areas of the world, archaeology is corroborating what we already know or believe to have been. Yet American archaeology, one of the last remaining unexplored frontiers, proves again the latent with the unexpected."

What could be more unexpected than finding the extraordinary vessel shown in Illustration 81 in the National Museum of Costa Rica. What is this circumcised Negro doing there, embracing a two-foot bowl and still conveying a message to us of a possible ancient initiation rite with magic spell? No less surprising are the superb portrait heads in the de Roy collection; they add great weight to the artists' testimonies gathered in this book.

In all mediums (stone, terracotta, gold) the ethnic history of the Americas was written in little-known works of art—in the roughest stonework and in oversized monuments, in sophisticated abstractions and the most sensitively realistic art forms, in expertly executed marble sculptures and the highly polished jade reliefs, in the brutal strength of primitive clay sculptures and the subtle luster of the finest ceramics, down to the most exquisite goldwork and refined handling of precious stones. Man was the ever-recurring subject of the never-ending activity of pre-Columbian artists.

It is a well-known fact that all the fine goldwork started in South America, spread over the land bridge via Panama as far north as Costa Rica, and only in the relatively late post-Classic period invaded the Mixtec and Mayan regions in Mesoamerica. I already mentioned in my terracotta book the fact that as late as the Aztec period the protective deity of jewelers was black and apparently had kinky hair. . . . Where the first inspiration for the advanced gold technique originally came from is anyone's guess. Yet the amazingly early metallurgical knowledge developed in Africa among black people makes the hypothesis of early influences carried over from Africa to the New World not unreasonable.

If we assume, only on the strength of the work of artists, that in the region of Panama or thereabouts Negro elements were present as late as the post-Classic period, our view is well confirmed by an unequivocal document contained in the Decades of Pedro Martir d'Angliera written in the early sixteenth century. That the writings of Pedro Martir are practically unknown in English-speaking countries is probably due to

88. Three terracotta figures showing Semitic features, from Ecuador. Classic.

89. Terracotta head from Ecuador. Pre-Classic.

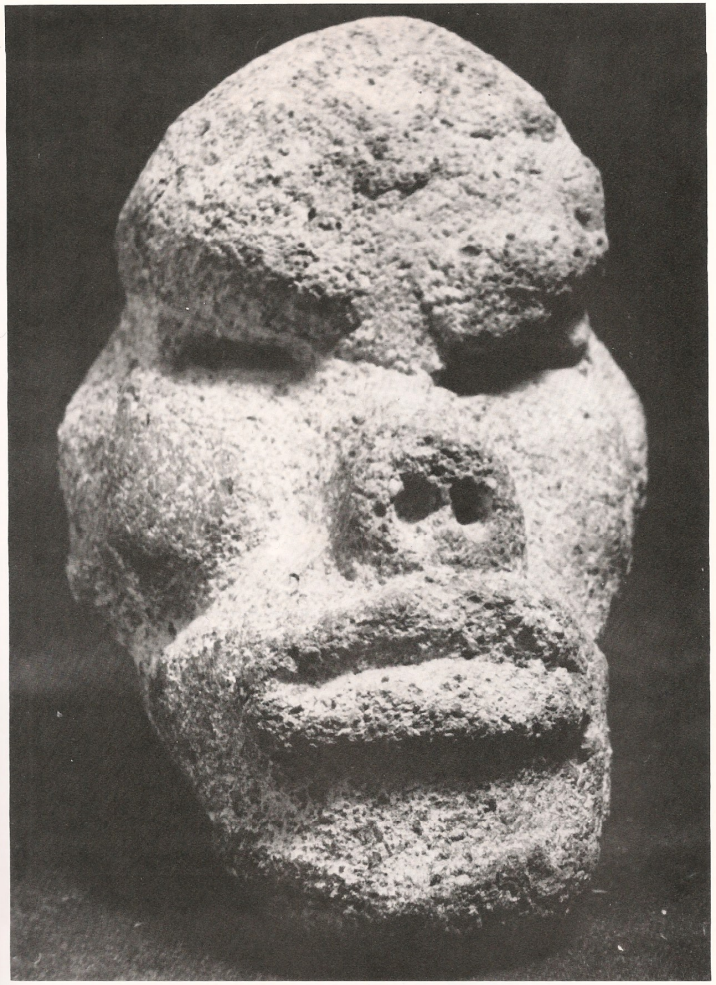
the fact there are no modern critical English translations of this primary historical source. But Pedro Martir was the trusted friend of Isabela la Católica and Fernando, the man whom they put in charge of the education of their children; he had firsthand contacts with all explorers during the age of the discovery of America, and he reported conscientiously all the facts that came to his knowledge to the Pope and his friends among the Cardinals in Rome. In his third Decade, Chapter II, dealing with the exploration of Vasco Nuñez de Balboa of the Isthmus of Panama and under the heading "Ethiopian tribes," he writes:

> There they met Negro slaves from a region only two days in distance from Caruaca, where nothing else but Negroes are bred, who are ferocious and extraordinary cruel. They (the explorers) believe that in former times Negroes, who were out for robbery navigated from Ethiopia and, being shipwrecked, established themselves in those mountains. The inhabitants of Caruaca have internal fights full of hatred with these Negroes. They enslave each other mutually or just kill each other.

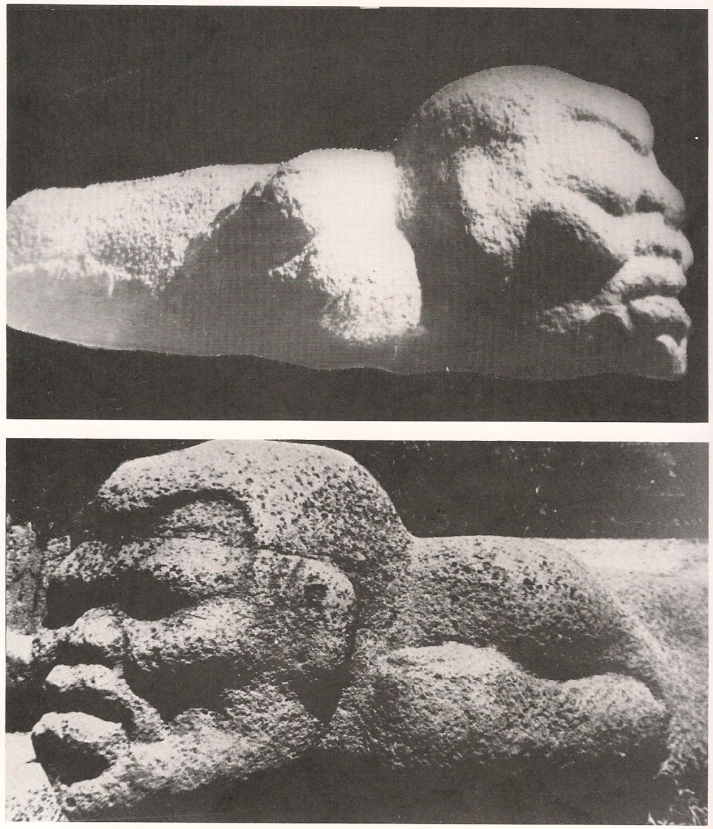
Similar testimony is given by the Dominican Fray Gregorio Garcia (1554–1637), who in the latter part of the sixteenth century spent nine years in Peru and three in Mexico. In his book *Origen de los Indios en el Nuevo Mundo* (Madrid, 1607 and 1729), which is practically unknown and hardly ever cited by historians, he mentions that the Spaniards saw Negroes for the first time on an island off the shore of Cartagena, Colombia. "Here were slaves of the chief, Negroes, which were the first ones our people saw in the Indies."

In addition to these two virtually irrefutable sources concerning the presence of black people in America prior to the arrival of the Spaniards, we now have the work of Professor M. D. W. Jeffreys of Johannesburg University, mentioned in Chapter Ten. Jeffreys's theories on Arabian voyages to America and the introduction of American corn into West Africa by Arabian merchants prior to the arrival of the Portuguese dovetail with the preceding historical documents. They help explain the presence of the fine terracotta heads of late post-Classic times, which show North African features (Ills. 111 and 114). The voyages by the Arabians might also account for the presence of African "guanin" metal in the West Indies before 1492. Frederick J. Pohl, author of *Amerigo Vespucci, Pilot Major* (New York: Columbia University Press, 1944), is convinced that there were direct overseas contacts made by black people. He writes thus:

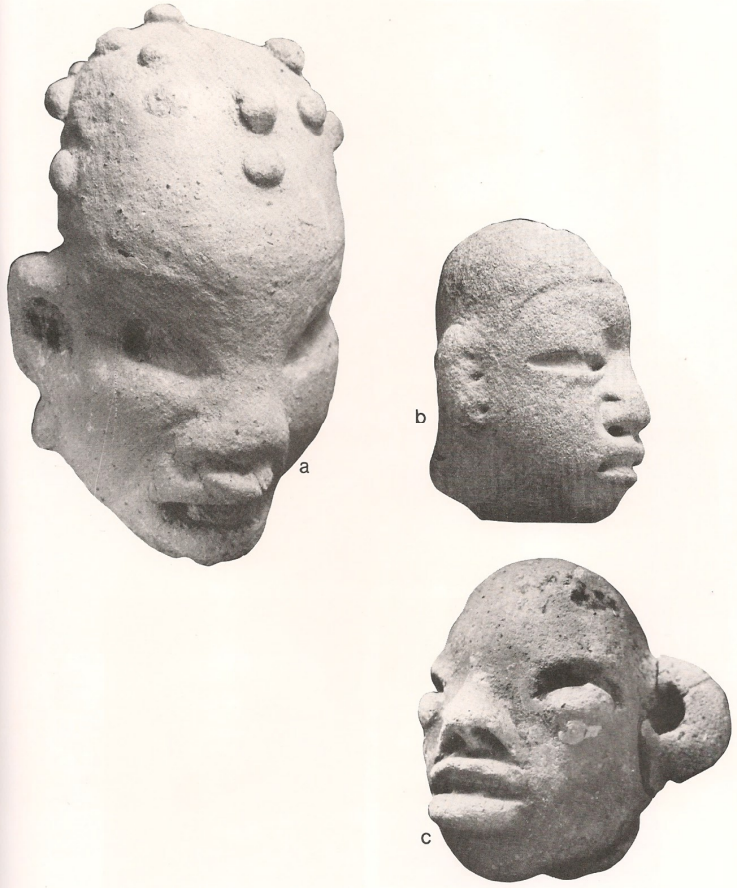
> Columbus was probably preceded in reaching the shore of South America by Phoenicians (ca. 1000 B.C.) and certainly by natives of Guinea, who crossed from Africa in canoes from time to time. After his first voyage Columbus said that "Guanines," or "Goanines," had been handed to him by the natives of Española who told him "that there had come to this island, from the direction of the south and the southeast, black people, and that they had the point of their spears made of metal which they call "guanin." "Guanines" was a native African name. African guanines were alloys of gold



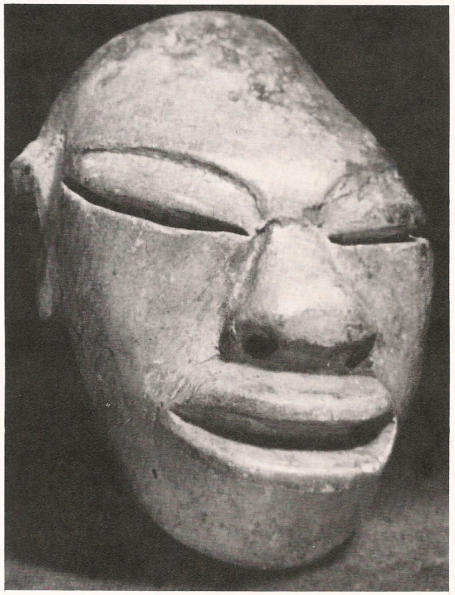
90. Early Negroid representation from Morelos, Mexico. Height 8 cm.



91. Two views of Olmec monument F, Tres Zapotes, Veracruz. Early pre-Classic. For front view of monument, see Ill. 9.



92a. Terracotta head from Morelos, Mexico. Pre-Classic. This piece shows an African hairstyle and nose ring. *b.* Terracotta head from La Venta, Tabasco, showing kinky hair. Museum Villahermosa, Tabasco. Height 7 cm. *c.* Pre-Classic head from Kaminaljuyú, Guatemala.



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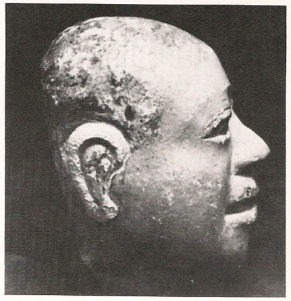

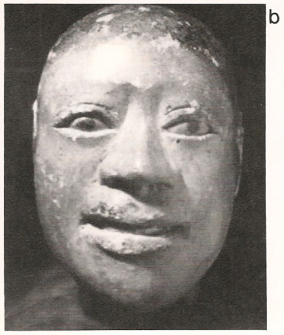

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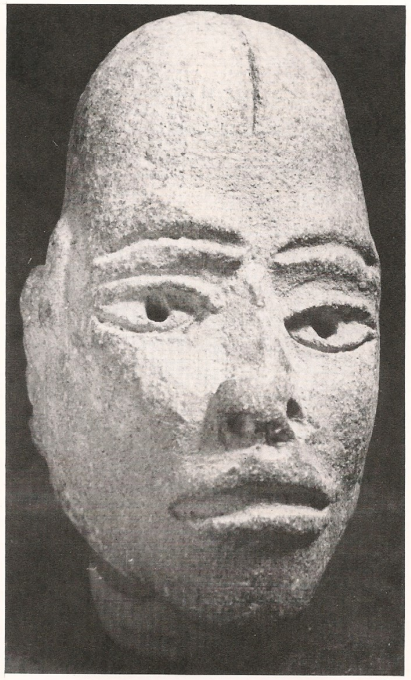

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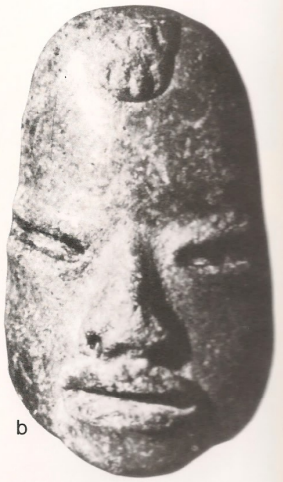


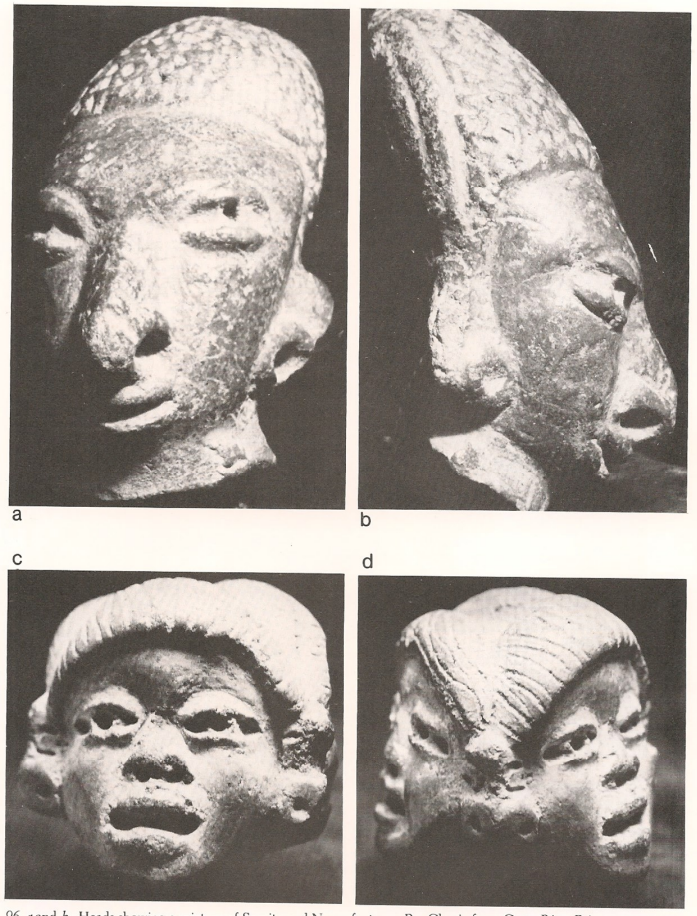
b

94. Two terracotta heads from Guerrero. *a.* Small Negroid head with refined facial features. Height 5 cm. *b.* Typical Olmec Guerrero type indicating Negroid features. Height 5 cm. From *Ancient Arts of the Americas* by G. H. S. Bushnell, University Museum of Archaeology and Ethnology, London, England, 1970.

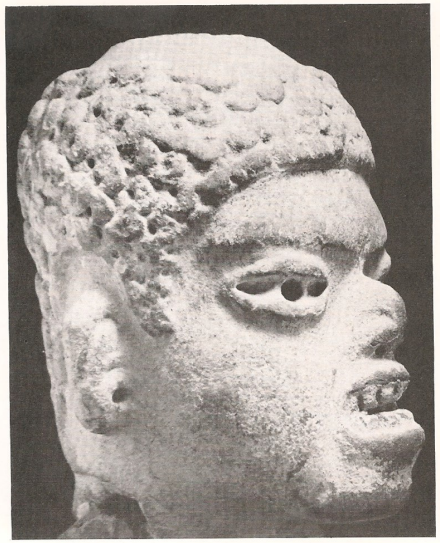
◄

93. Two terracotta heads from La Venta region. *a.* A fine polished slip piece. Height 6.5 cm. *b.* Two views of a very realistic Olmec clay head. Height 6 cm.

95. Stone fragment, Olmec head from La Venta. Pre-Classic.

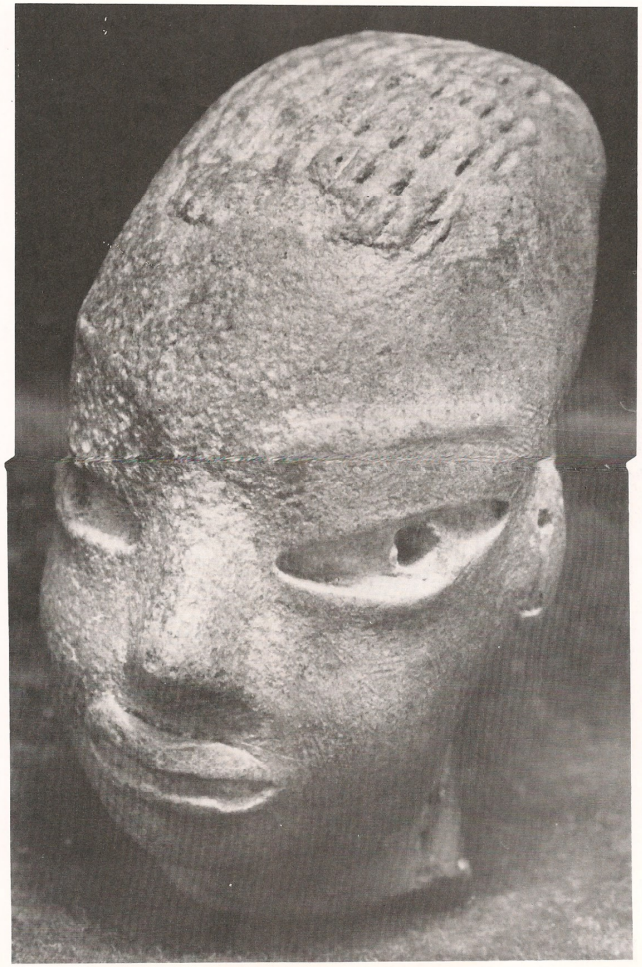


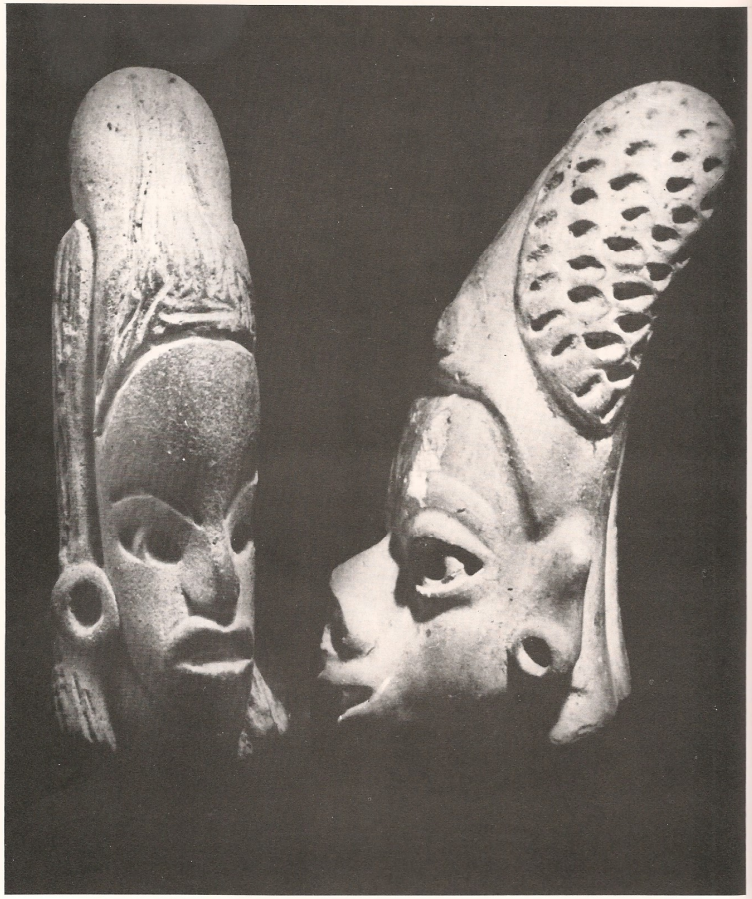
96. a and *b.* Heads showing a mixture of Semite and Negro features. Pre-Classic from Costa Rica. Private collection, San José. Height 7 cm. *c* and *d.* Two views of an interesting triple head, one-sixth showing kinky hair. Olmec, from La Venta. Height 4 cm.



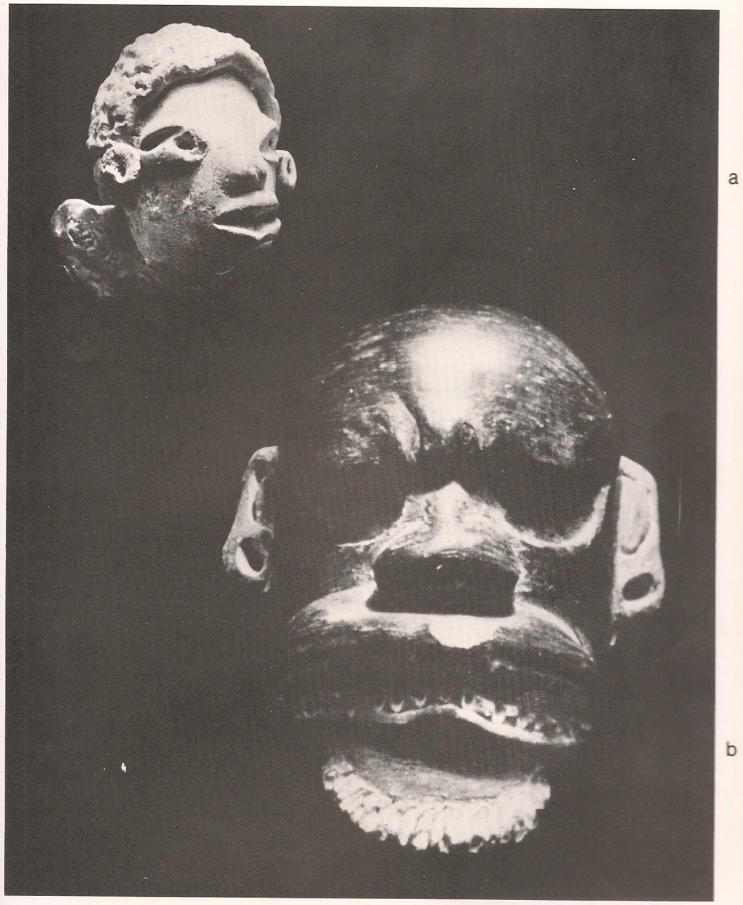
97. Clay head from La Venta, Tabasco (side and front view), showing kinky hair. Museum Villahermosa, Tabasco. Pre-Classic. Height 8 cm.

98. Charming Nubian "Nilotic" girl (with cranial deformation). Tlatilco, Mexico. Middle pre-Classic. Height 4.5 cm.





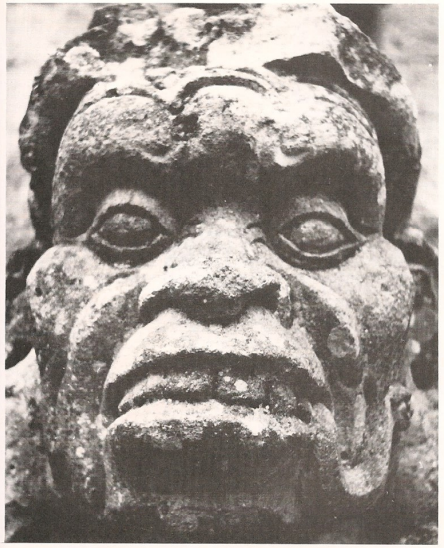
99. Left, small terracotta head. Height 4.5 cm. Late pre-Classic. Vertical Guerrero coastal style. *Right,* similar style from the Pacific coast of El Salvador. Height 11 cm. Private collection, Paris. Pre-Classic.



a

b

100. Negroid terracotta heads from Tlatilco, Mexico. Pre-Classic. *a.* Small female head with kinky hair. Height 5 cm. *b.* Powerful clay head. Height 16 cm. See similar head, color plate 8.

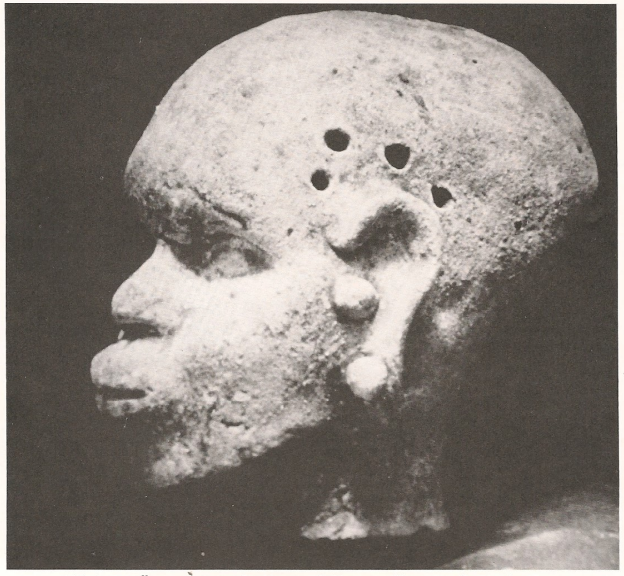


102. Close-up and front view of monumental Negro magician from the Mayan ruins in Copán, Honduras. The sculpture of his companion on the right (see Ill. 25) is now missing. Height approx. 28 cm.

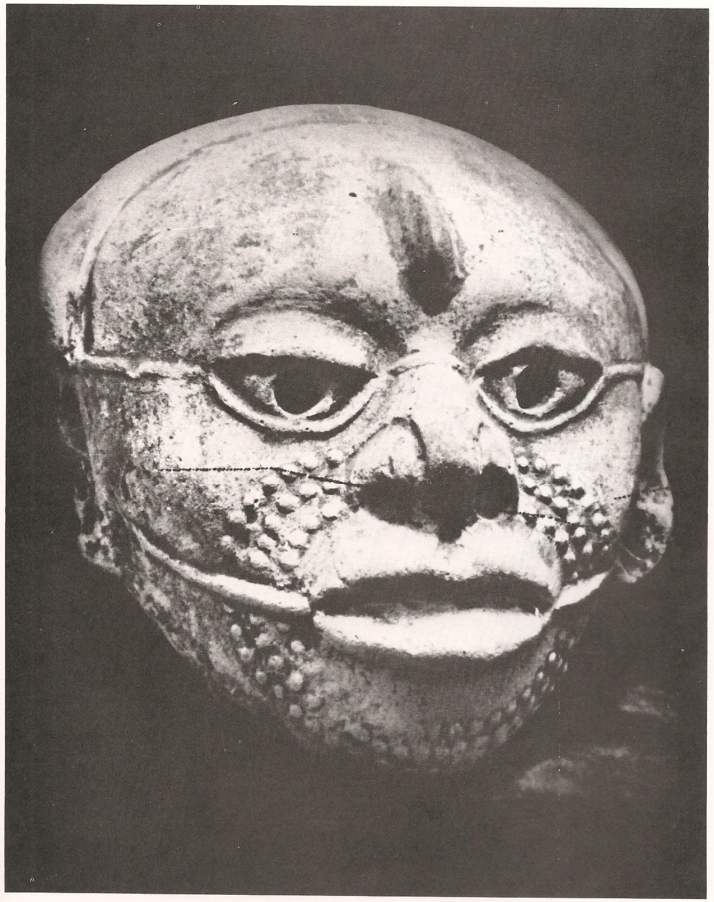
◄ *101.* Early Totonacan stone head showing Olmec influence. The stone is covered with thick black resin. Height 18 cm.

103. Close-up views of Ill. 102 showing the human characteristics of this magnificent sculpture.

104. Negroid Totonacan stone head in the form of a "palma." Classic. This piece shows a subtle blending of realism and stylization. Olmec eyebrow technique! Height 18 cm.



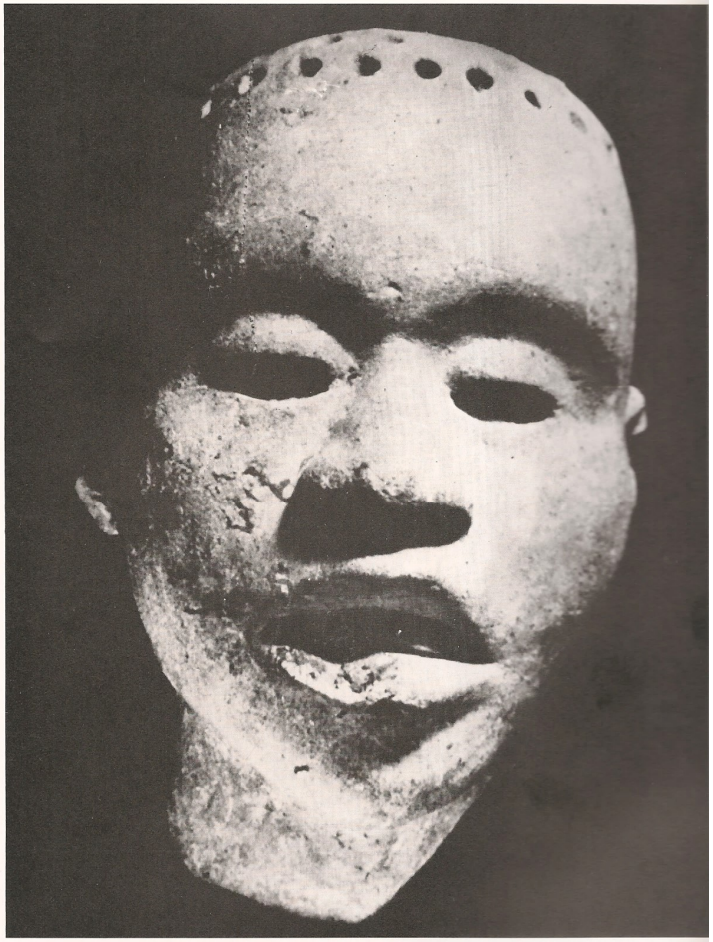
105. An excellent prototype of a Negro girl. Veracruz Classic epoch. Height 11 cm.



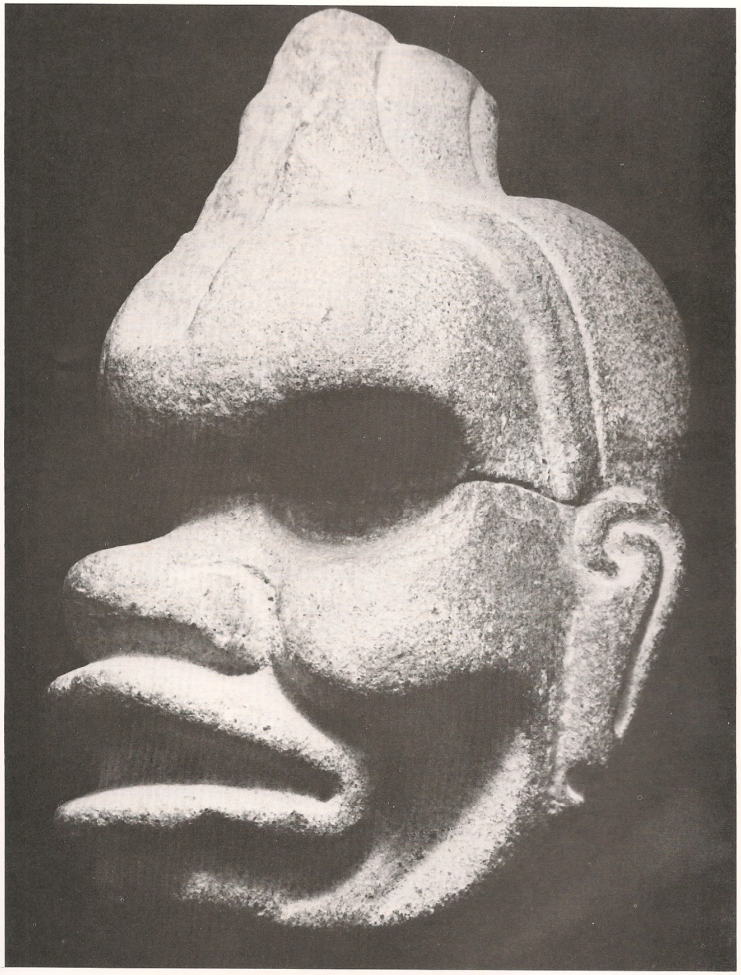
106. Veracruz Classical terracotta head with scarification tattooing. The eye technique resembles earliest Nock-style terracottas from Nigeria, Africa. Height 11 cm.

107. A beautiful Totonacan terracotta head on display in the National Museum of Mexico City. Note the scarification tattooing and the African hairstyle. Classic. Height 12 cm.

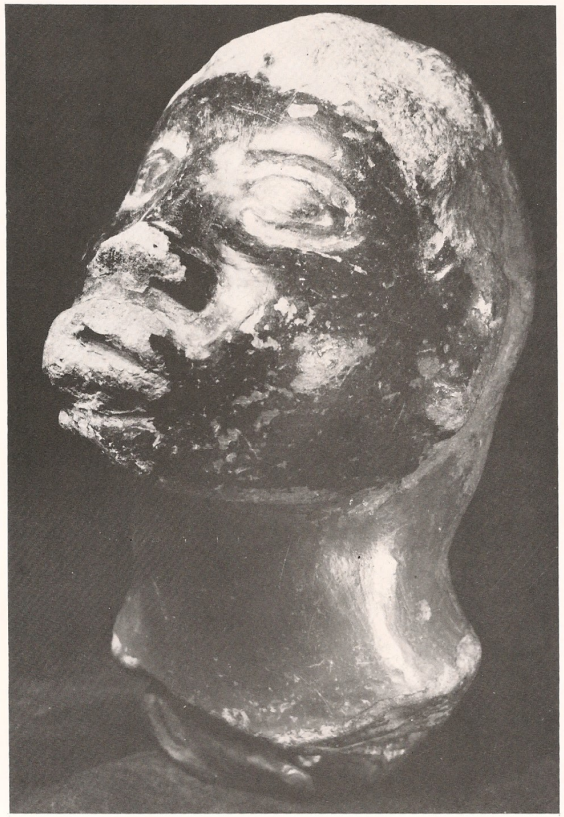
108. Veracruz terracotta head in the Berlin-Dahlem Museum. It is studded with small holes on the scalp, reminiscent of the features in Ife and Benin sculptures. Purchase of Walter Lehmann for the Berlin-Dahlem Museum. According to Lehmann, the holes were used to attach hair or wool to the head.



109. Early clay head from the Totonac region in Veracruz with vertical tattooing. Height 12 cm. State Museum, Jalapa, Veracruz.

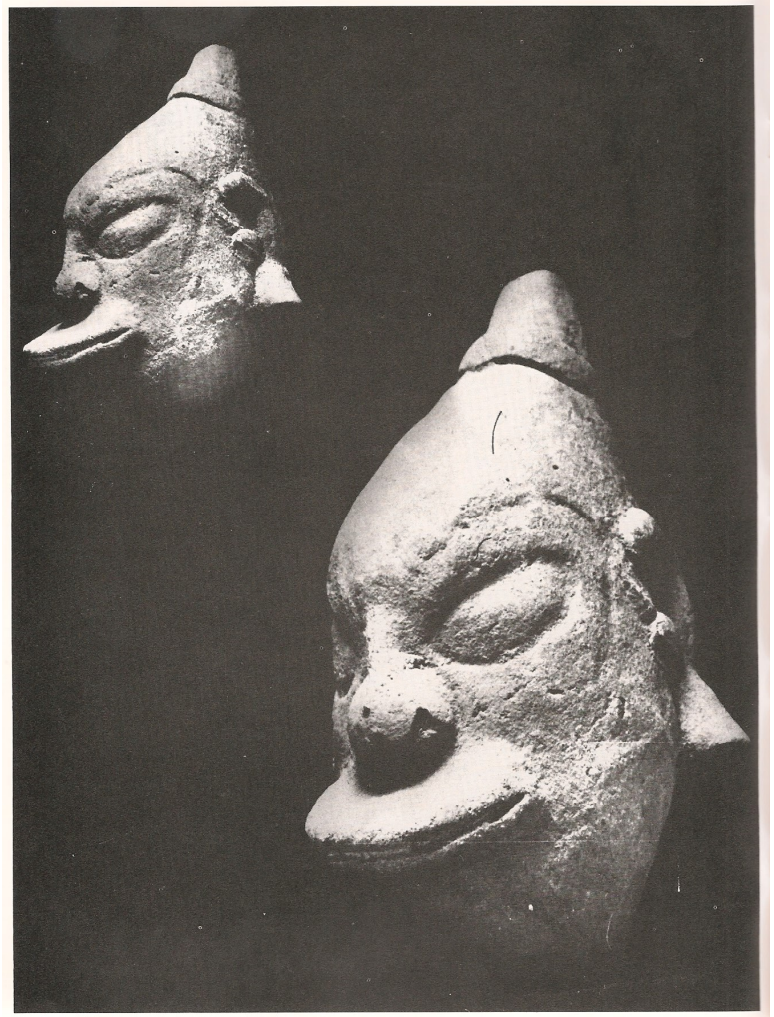


110. Totonacan stone head. Classic. Height 17 cm.



111. Terracotta head with fine polished black slip. Probably Mixtec work. Post-Classic. This piece with undoubtedly Negro features was found on the Mexican high plateau among Aztec pieces. Storeroom of the National Museum in Mexico City. Height 14 cm.

112. Two views of the handle of an interesting terracotta incense burner. Veracruz. Classic. Height 14 cm.



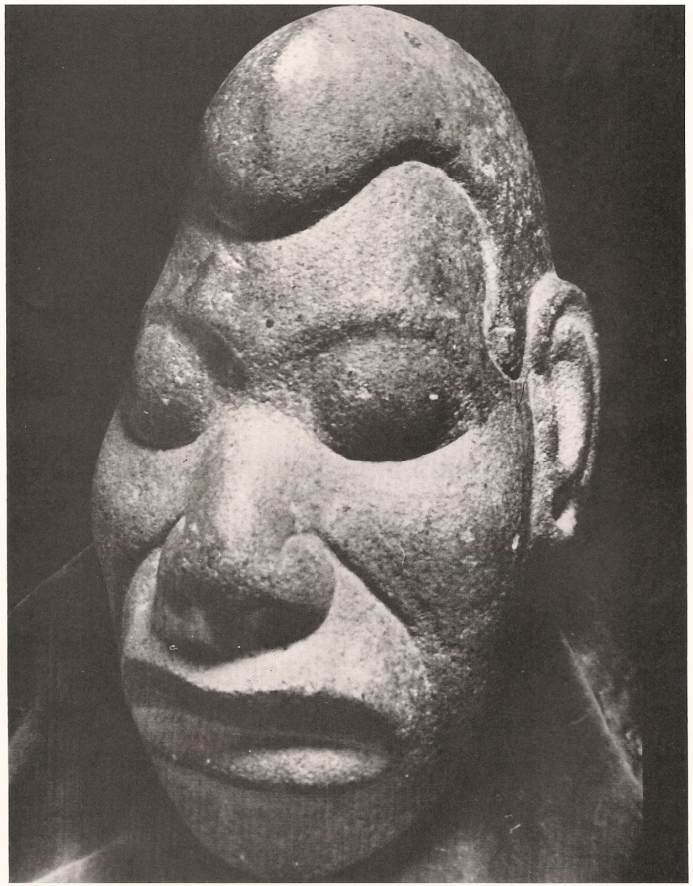
containing copper for the sake of its odor, for it seems that the Negroes liked to smell their wealth. The guanines brought home by Columbus were assayed in Spain and were found to contain the same ratio of alloy as those in African Guinea, for "of the 32 parts, 18 were gold and 6 silver and 8 copper." On his third voyage Columbus learned that in the Cape Verde islands there "had been found canoes which set out from the coast of Guinea and steered to the west with merchandise," and on his return he reported the presence of Negroes in lands he had visited. In the proper season it is quite feasible to cross the Atlantic near the Equator from Africa to South America in small, open boats.

This statement by a scholar and investigator refers principally to the latest pre-Columbian contacts of black people with America. The earliest contacts with blacks, on the other hand, are described by Alfonso Medellin Zanil, director of the Archaeological Museum of the State of Veracruz in Jalapa and one of the few Mexican archaeologists who had an unbiased approach to this subject, as follows:

Kinky hair, broad chubby noses, thick lips and other less definable corporal features, belong to the ethnic group of Negroes, alien to Amerindian man. It is possible that at the end of the pre-Classic period a small group of Negroes arrived on the Atlantic shores of America, though they could not perpetuate their biological inheritance, on account of their small numbers. Memory, legend and myth would surely deify them or endow them with the character of cultural heroes depicted in terracotta figurines and who were immortalized in monumental stone sculptures.

◄ *113.* Clay head showing extended plate lips (African Ubangi style) from Veracruz. Early Classic. Height 7 cm.

114. Superb Moorish-looking clay sculpture. Veracruz Classic. Height 16 cm. Note the scarification tattooing and the turban on this most evidential piece of historical value.



115. An especially fine Negro stone head from Veracruz. Classic. American Museum of Natural History, New York. Shown on the jacket of this book. Height 17 cm.

117. Maya incense burner from Iximché, Guatemala. Musée de l'Homme, Paris.

◄
116. A very rare pre-Classic Veracruz figure of a bearded man shown as a phallic symbol. Donation of William Spratling to the Museum of the National University, Mexico (detail shown here approx. 12 cm).

b

118. The riddle of "unexpected faces in ancient America." *a.* A fascinating pre-Classic figurine with a sphinxlike smile. Guerrero. *b.* A caricaturistic Semitic type from Guerrero. Pre-Classic. Height 11 cm. *c.* The representation of an aboriginal man in America portrayed by an Olmec artist. Southern Veracruz. Pre-Classic. Height 11 cm. *d.* A Negro representation. Classic from Veracruz. See Ill. 113.

a

c

d

Conclusions

I DEDICATED THIS BOOK WITH A MOTTO IN MY NATIVE TONGUE, GERMAN. SINCE IT HAS a bearing on my conclusions I reiterate it in its English translation: "Long striding intuition advances our mind;/ O faithful brother Reason, keep watching from behind!"

I do not think that brother Reason has been unduly neglected throughout the investigations of this book. At least an honest effort has been made on my part to arrive at a harmonious balance between intuition and reason. Some may have a different opinion and accuse me of being carried away by irresponsible imagination. This kind of accusation is no novelty. In our days we have witnessed the controversy concerning the writings of the historical investigator Immanuel Velikovsky. This controversy is expertly discussed in a book edited by Alfred de Garzia called *The Velikovsky Affair* (Sidgwick, 1966). I sincerely wish that this book could be on the compulsory reading list at all universities of the globe. It clearly exposes the dangers of having a closed mind with regard to the ideas of independent intellectuals.

Gordon F. Eckholm, in his essay "Diffusion and Archaeological Evidence" (*Man Across the Sea*, University of Texas Press, 1971), speaks of his "speculative view of the nature of Mesoamerican society." He postulates that "every archaeologist should have his own version of such a speculative view and, ideally, should make it explicit from time to time so that potsherds do not intend to take the place of people in our thinking." This statement clearly defines the battlefield between intuition and reason.

However, as the world continues to roll along there will be scholars, thinkers, and investigators who, frequently unknown to the world, quietly plod along the road of their own research. This road is often not smooth at all but is fraught with doubts, inner difficulties, and personal struggle to find a decent equation between intuition and reason. It does not matter who the person is. It could be Martin Waldseemueller wrestling with his own conscience as to whether he should leave the word America on his map or delete it, the Italian philosopher Giambattista Vico quietly forming a new set of ideas in his native Naples in the seventeenth century, the French savant Freret or the German Jesuit Kugler, struggling all his life to coordinate the astronomical, historical, and geographic knowledge of the Babylonians and Egyptians in remotest antiquity (ably interpreted by Livio C. Stecchini in *The Velikovsky Affair*), or Immanuel Velikovsky and his new ideas in our own time. Sooner or later these men will be recognized as having contributed to the advancement of human knowledge.

After thirty-five years of intense study concerning the human images forged by pre-Columbian artists, I dare to put these artists on the historical witness stand. The people who produced the objects in this book were not high-geared scientists but artists, and acted as such. They did not work for modern art galleries in New York, London, or Berlin, but obviously approached their subject with a sincere natural understanding, creating these images for their own satisfaction, for the affection they had for their fellowmen (especially in burial rites), and in general for the benefit of the cultural community into which they were born.

In June, 1971, I gave two public lectures at the National Museum of Anthropology in Mexico City on the subject "Semites and Negroes in Ancient America." I used 260 slides to illustrate my points. After one of the lectures I was challenged by a professor of the National University of Mexico. Among other things I was told that 50 percent of the pieces shown from private collections were fakes and that I intentionally deceived the audience with photographic trickery, inventing Semitic and Negroid features that the originals did not possess.

Nobody, including the largest museums of the world, is absolutely safe from an occasional false piece entering a collection. Some people go so far as to admit a 2 percent margin of error in public museums. Of course I believe that there were no fakes shown in my slides, nor are there any included in the illustrations of this book. As far as the material from private collections is concerned, I was very careful to select only pieces from collectors with the soundest reputations. Fortunately, there are quite a number of reputable collectors in Mexico City who have assembled their treasures not only with great patience and economic sacrifices but also with deep scholarly interest. I am personally convinced that there is as much a chance of finding a fake piece in the National Museum of Mexico or any other institution of this kind as there is in the collections of Franz Feuchtwanger, Dr. Milton Leof, Josué Saenz, Ernest Richheimer, and so on.

If anybody can prove to me that I have erred, I will have to say that I am sorry, which is what the Metropolitan Museum in New York had to say about certain "Etruscan" pieces and the Dahlem Museum in Berlin about a big "Maya" stucco head, when they were proved wrong. The Maya stucco head, by the way, had been mentioned as an original in the official *Bulletin of the Mexican National Institute of Anthropology*. "Errare humanum est!"

As far as my alleged photographic trickery is concerned, I have this to say. It is true that I complained during the lectures about the "scientific" method often used to photograph archaeological objects, i.e., to take a shot in a strictly 90-degree angle carefully aimed at the exact center of the piece, one from the front and one from the side. This method is strikingly similar to the one commonly used in photographing the inmates of a prison. In my terracotta book I explained why I believe this method to be deficient and even misleading. Every artist sees his sculpture from a thousand different angles. To expect an artist to accomplish his work using the prison-ward angles is absurd and practically impossible. A good photograph of a sculpture should reveal the highlights of the artist's creative intention.

The photograph should follow the most likely position of the artist at work,

which will not be the centered 90-degree angle erroneously demanded by scientific research. A good photograph can and will enhance the artistic value of the sculpture. But what is not intrinsically in a work of art will never be achieved by the hocus-pocus of photography. I am always careful to illuminate the objects more or less from above. By this method I get relatively close to direct sunlight, a condition that undoubtedly prevailed when most pre-Columbian art was executed. However, for my comparative racial study of the colossal Olmec heads shown in this book, I used not my own photographs but the ones published by the University of California Archaeological Research Facilities. This institution graciously gave me permission to use their photos. The superb off-angle shots used by the Berkeley scientists get extremely close to the real spirit of the sculptures. They reveal, moreover, in an exquisitely convincing manner, the inherent Negroid features of the living models, so keenly observed by some extraordinarily gifted artist in remotest antiquity.

This book stresses the fact that the Semites and Negroes formed an integrated part of the early American population aside from myriads of other genetic sources prevalent in the New World, especially the ones due to the contacts with ancient Japanese seafarers. All over America an abundant crisscrossing of racial mixtures must have occurred. To try to disentangle this phenomenon is such a difficult task that, at the end of a whole life dedicated to ethnological studies, all that the great master Paul Rivet could say was that the mystery of the American population remains unsolved in our time.

As archaeologists and ethnologists continue in their efforts to solve this problem, let us leave them at the present moment to their arduous work and return to the early American artists. They stretch out their hands to guide us to a better understanding of the ancient history of their lands and cultures. Let us take their hands and look at one of the most interesting chapters of history, the story of the people who lived on this our American continent, including the Semites and Negroes.

And now to all those who may hold this book in their hands, I would like to say: Look for yourselves, look intently and carefully at every single one of these photographs and then think about the persons depicted and the unknown artists who made their images. From this I hope all viewers will derive a greater understanding, and that they will relish, as much as I did, the thrilling experience of a breakthrough to some of our neglected ancient American friends. In these times of racial unrest, a cool evaluation of historical truth and the reacknowledgment of ethnic roots—behind and below the ancient population of the Americas—should have a sobering and healing effect on many a confused mind.

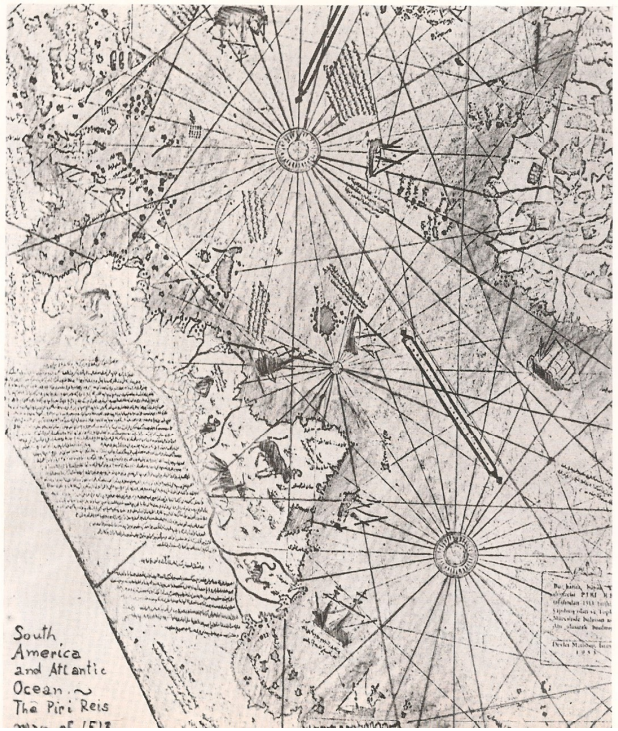
►

A1a. Two views of a small head made of black copal resin; the thick lips and teeth are of beaten gold. Height 3 cm. Coclé, Panama, approx. A.D. 900. Museum of the American Indian, New York. See color plate 18. *b.* A Zapotec stone showing sun symbol in center and two New Year glyphs, or Venus symbols, on both sides. Length approx. 80 cm. Frissell Collection, Mitla, Oaxaca. *c.* Piri Reis map executed in 1513. (From Charles H. Hapgood, *Maps of the Ancient Sea Kings* (Philadelphia: Chilton Books, 1966).)

Appendix

a

b



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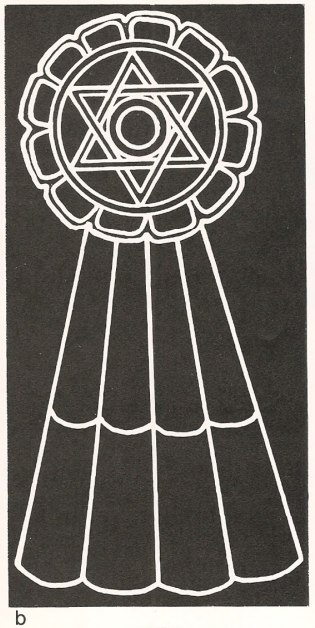

b

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d

A2a. Star of David, Capernaum, Israel. *b.* Star of David from Uxmal. *c.* Rug, Bulgaria. 18th century. *d.* A representation of the god Bes found in Balsas River, Guerrero, Mexico. Height approx. 7 cm. American Museum of Natural History, New York. *e.* Tefillin ceremony, Mexico. *f.* Star of David in Mayan ruins, Copán, Honduras. Height 45 cm. *g.* Star of David in old Franciscan church, Tlatelolco, Mexico. Figure was destroyed during "modernization" of church.

e

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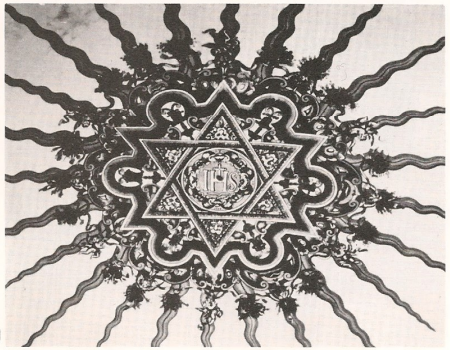
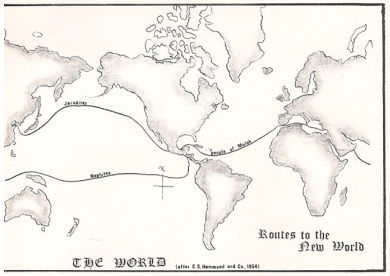
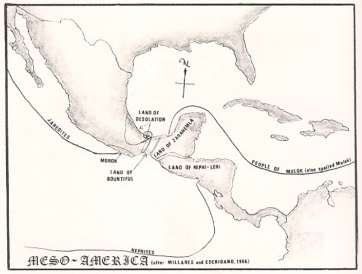
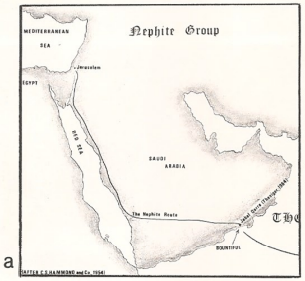
g




Jaredite
Nephites
Routes to the
New World
THE WORLD


LAND OF DESOLATION
JAREDITES
MORON
LAND OF BOUNTIFUL
LAND OF NEPHI-LEHI
NEPHITES
MESO-AMERICA


Nephite Group
MEDITERRANEAN SEA
Jerusalem
EGYPT
RED SEA
SAUDI ARABIA
The Nephite Route
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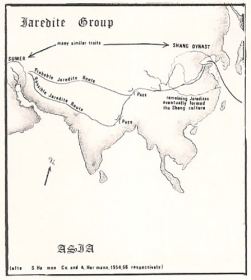
a


Jaredite Group
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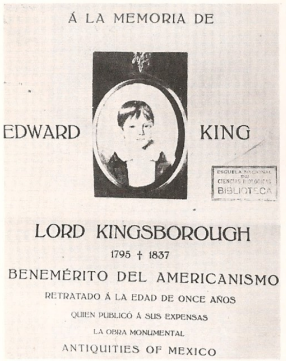
Á LA MEMORIA DE
EDWARD KING
LORD KINGSBOROUGH
1795 † 1837
BENEMÉRITO DEL AMERICANISMO
RETRATADO Á LA EDAD DE ONCE AÑOS
QUIEN PUBLICÓ Á SUS EXPENSAS
LA OBRA MONUMENTAL
ANTIQUITIES OF MEXICO

b

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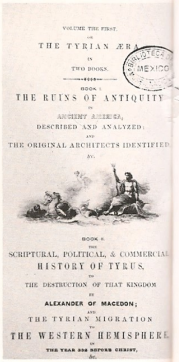
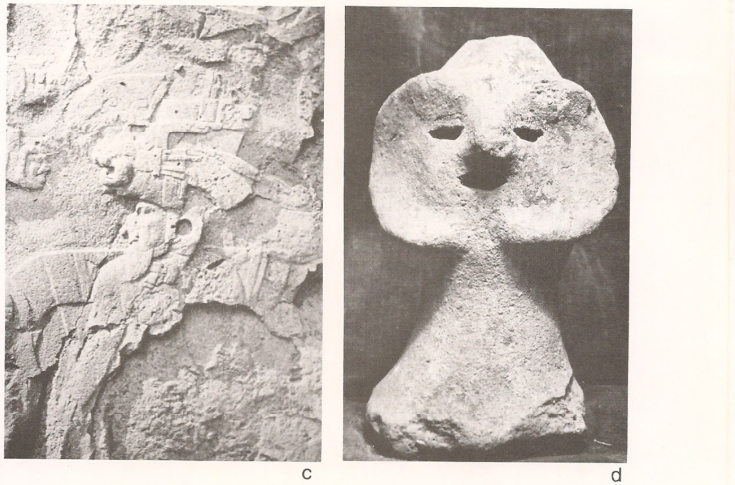

THE TYRIAN ÆRA
IN
TWO BOOKS.
BOOK I.
THE RUINS OF ANTIQUITY
IN
ANCIENT AMERICA,
DESCRIBED AND ANALYZED;
AND
THE ORIGINAL ARCHITECTS IDENTIFIED
BY
BOOK II.
SCRIPTURAL, POLITICAL, & COMMERCIAL
HISTORY OF TYRUS,
IN
THE DESTRUCTION OF THAT KINGDOM
BY
ALEXANDER OF MACEDON;
AND
THE TYRIAN MIGRATION
TO
THE WESTERN HEMISPHERE,
IN
THE YEAR 588 BEFORE CHRIST.

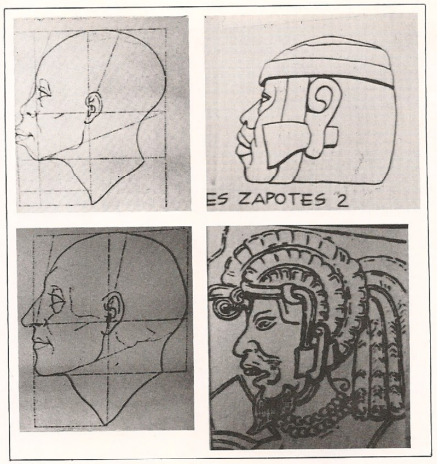


A4a. Japanese Choshu and Satsuma women *(above)* compared with archaeological figures from Las Bocas *(below)*, showing Guerrero influence. Height 6 cm. *b.* Two Archaic terracotta figurines: the one on the left found in Guerrero, the one on the right found in Japan. Height 5 cm. *c.* Stela No. 3 from La Venta, approx. 1100 B.C. *d.* Head found in Guerrero, Mexico. Haniwa type. Height 9 cm.

◄

A3a. Mormon map. *b.* Memorial page for Lord Kingsborough. *c.* Title page of book by George Jones.

A5a. Three pre-Classic figurines (front and back views), with "Chinese" affinities, found in the following sites: *from left to right,* Tlapacoya, high plateau of Mexico, Guerrero, and La Venta. Height 6 cm. *b.* Prognathism diagram applied to pre-Columbian heads: *above,* colossal Olmec head of Tres Zapotes II; *below,* Tepatlaxco stela, Veracruz. *c.* Relief on La Venta stela, Villahermosa Park, Tabasco. 1100 B.C.



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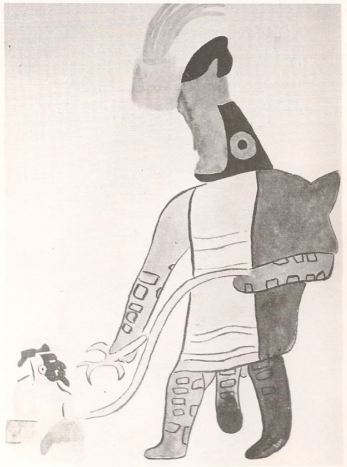

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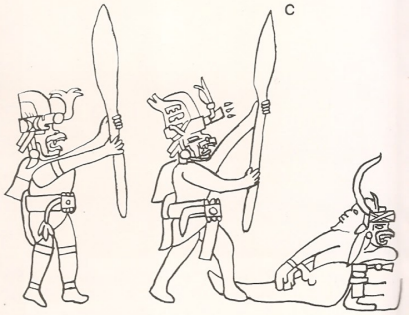
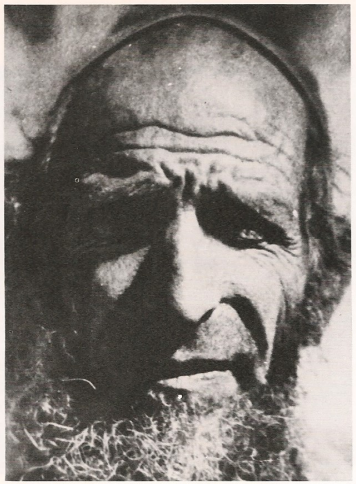


c

d

A6. Semites as prisoners of Olmecs: *a.* Altar 4 from La Venta. *b.* Mural in Juxtalhuaca cave in Guerrero. *c.* Drawing of Chalcatzingo relief in Morelos. *d.* Close-up of Semite head on Chalcatzingo relief (life size), almost identical to relief shown in *A5c.*

a



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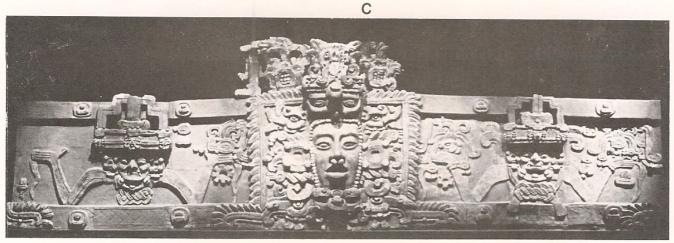
A7a. A Maya sculpture from Guatemala (Pacific slopes). Photo by S. W. Miles for Robert Wauchope's *Handbook of the Middle American Indians*, page 271. *b.* A Jew from Morocco. Photo from *Menschenrassen und Menschentum* by G. Frankenberg, Berlin, 1956. *c.* Stone head at Finca Pantaleon near El Baúl, Guatemala. Photo by F. E. Ross. *d* and *e.* Two views of stone head from Peru on exhibition in the Museum of America in Madrid, Spain.

a

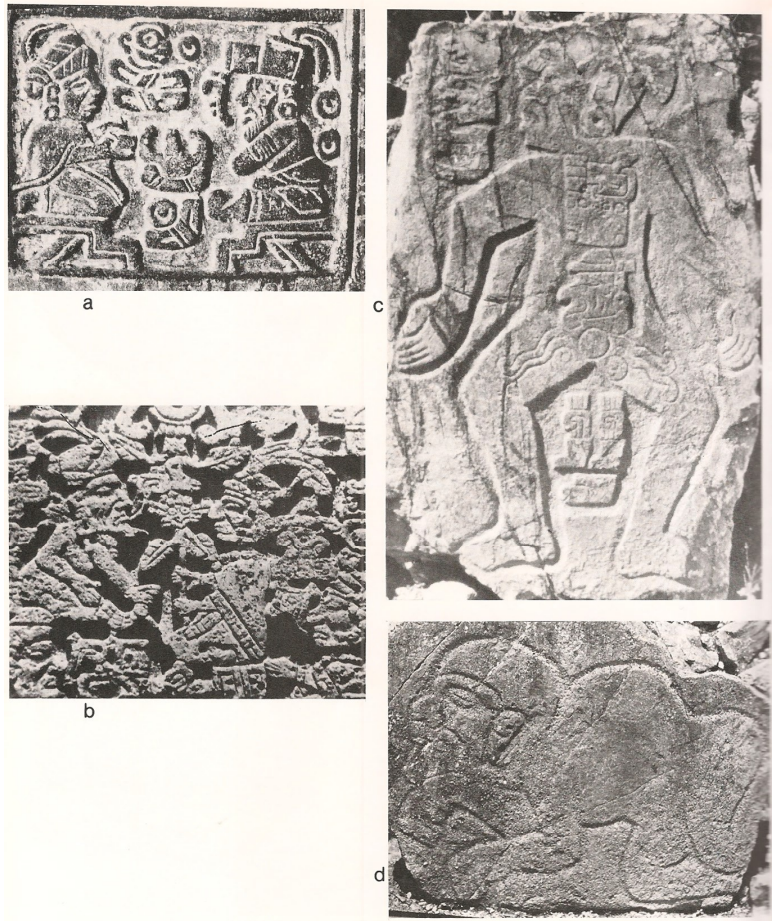
b

c



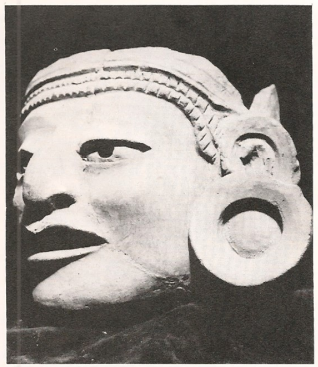
A8a. The so-called "sun god" on top of acropolis in the Mayan ruins of Copán, Honduras. *Below*, jaguar high relief. *b.* Guardian in tomb of Palenque, Chiapas. Photo: National Museum, Mexico. *c.* Huge late-Mayan altarpiece in National Museum, Mexico. Photo: National Museum, Mexico.

A9. Large pre-Classic stone figures from Democracia, Guatemala (Monte Alto, Pacific slope). See also Ill. 11. *a.* Asiatic primitive type. Height 1.50 m. *b.* Monumental head with strong white features. Height 1.30 m. *c.* Smaller stone figure showing sensitive white features, on display in the Democracia Museum. Height of detail 40 cm. *d.* Negroid stone figure from the same vicinity. Height 1.05 m.



A10. Semitic representations from Zapotec region. *a.* Stone tablet showing wedding ceremony of a Zapotec woman and her bearded husband. *b.* Another "Zapotec" couple, both with white (Semitic) features. Ancestors of the couple appear below. Stone relief at Matatlán, Oaxaca. Classic epoch. *c.* Pre-Classic "Danzante" No. 55 from Monte Albán, showing, on abdomen, the head of the Semitic "fire god." Height 1.50 m. The head is adorned with a remarkable hat, which appears in practically identical form in stone sculpture carved some thousand years later in the Mayan region of Chichicastenango, Guatemala. See Ill. 67. *d.* Another pre-Classic "danzante" from Monte Albán depicting a crouched Semite.

a



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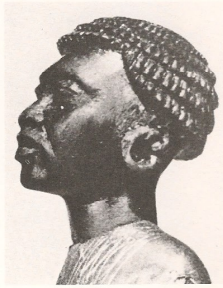
A11. Zapotec terracottas on display in the museum in Mitla, Oaxaca. Frissell Collection. *a.* Head of an old man. One of the most imposing and characteristic representations of the "fire god." *b.* Head of a young man. *c.* Head of a catlike man. *d.* A head combining human features and glyphic designs.

a

b



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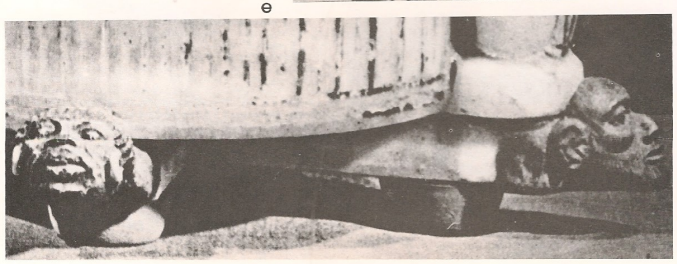

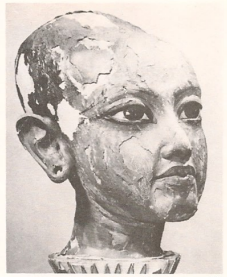

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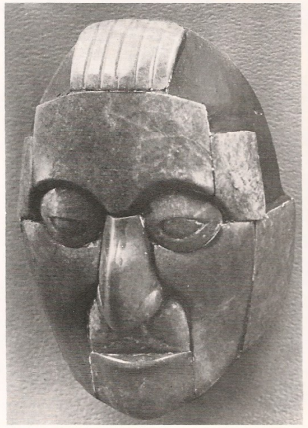
A12. Superb depictions of racial features in Egyptian art. *a* and *b.* Imaginary battles of Tutankhamen; the tall Nubian Negro warriors (*a*) and the Semites (*b*) are not imaginary, however, but very realistic representations. The same can be said about the Negro (*c*), the Semite (*d*), and the Negro and Semite on the unguent jar (*e*). The Negroid boy-king Tutankhamen (*f* and *g*) and his grandmother Queen Tye (*h* and *i*), a beautiful specimen of the Negro race, are masterly portrayed. The American terracotta figure found in the very early pre-Classic site of Tehuacan, Mexico, fits surprisingly well into this human display of ancient Egypt. Photos *a* to *g* are taken from *Tutankhamen* by Christiane Desroches-Noblecourt (New York: New York Graphic Society, 1963); photos *h* and *i*, Egyptian State Museum of Berlin-Charlottenburg; photo *j* from MacNeish's *Tehuacan.*

a

b

c



d

e

A13a. Post-Classic stone relief from Uxmal, Yucatán, depicting a Tlaloc mask surrounded by the so-called New Year glyphs. *b.* Semitic-looking stone figurine in tomb in Palenque *(side view).* *c* and *d.* Two photos of bluish green jade mask also found in the tomb at Palenque, Chiapas, a Classic Maya site. See color plate 16. *e.* Maya stela from Chincultic, Chiapas, near Comitán. The dignitary is depicted wearing a very large raft as a headdress. Note also the "reed boat" head covering worn by the figure on the Campeche stela (in the National Museum of Mexico) in Ill. 4.

A14a. Stone relief of the Babylonian hero Gilgamesh. Assyrian sculpture, circa 800 B.C. *b.* Drawing of the mountains of Chalcatzingo, Morelos, Mexico, indicating the site of the Olmec Negroid rock mask. *c.* Close-up of the arm with bracelet, carved above the Negro mask. Chalcatzingo. See color plates 30, 31, 32. *d.* Two Phoenician votive altars from Carthage with upright arm on top of altars. *e.* The braceleted arm of the Assyrian king Ashurnasirpal II, 883–859 B.C. Gilgamesh in *A14a* is wearing a similar bracelet.

A15a. A stone disk from Veracruz showing the profiled head of a "foreigner." Classic epoch. American Museum of Natural History, New York. *b* and *c.* Two clay masks from Carthage, one Negroid, the other Semitic. A clay mask from Nigeria appears in the work of Leo Frobenius as evidence of Phoenician contacts with Nigeria, Africa. All are probably derived from the original "Humaba" type. *d.* Relief in the mortuary temple of Ramses III (Medinet Habu) depicting a Sherden chief who is wearing a helmet and an earring in his left ear. An inscription on the relief says: "Sherden of the Sea." The helmet has a round knob on the top, a feature that is relatively common in ancient representations in Egypt and Asia Minor. It is interesting to note here that the helmet on the rock mask in Chalcatzingo also shows a round knob on its top.

According to Dr. John A. Wilson of the Oriental Institute of the University of Chicago and the Egyptologist, Professor Richard A. Parker of Brown University (Providence, R.I.), the Sherdens of the Sea were wandering around the eastern Mediterranean in the years of Ramses II and Ramses III. Eventually, it is thought, the Sherdens went west and settled in an island to which they gave their name, Sardinia. In this context, it is interesting to note that comparative fingerprint studies, chiefly carried out in Russia (personal communication, Dr. Quiros Cuaron), show a surprising affinity between Sardinian and Mexican fingerprints.

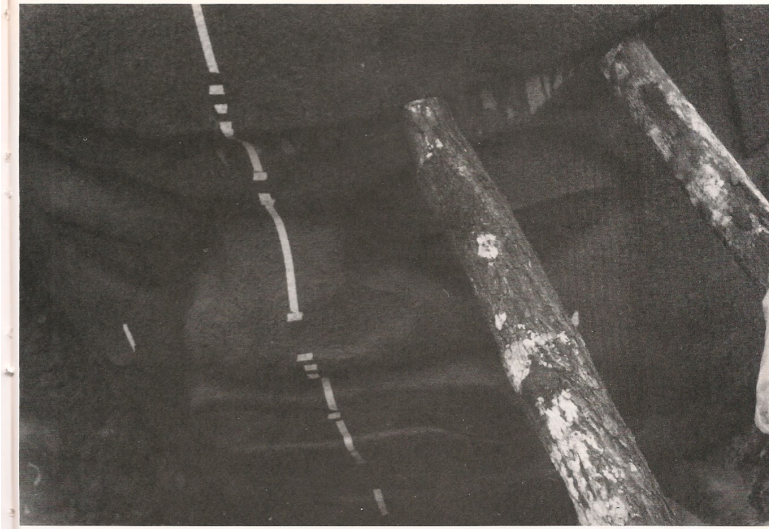
b

c

d

a

b



c

d

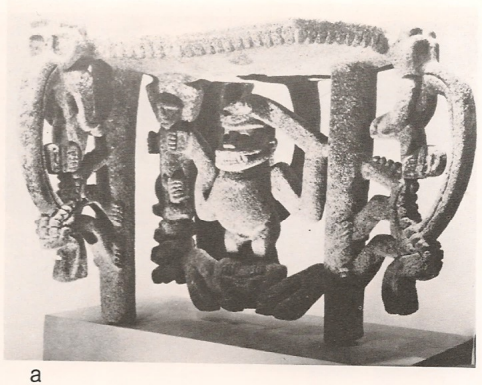
A16a. Colossal Olmec head (Tres Zapotes III) compared with that of a living Japanese person. *b.* Girls from Japan, Thailand, and the Philippines, respectively, photographed for Frankenberg's racial study. *c.* Colossal Olmec head, Tres Zapotes III, now in Santiago Tuxtla, Veracruz, shown during excavation. The Asiatic features are striking! *d.* Olmec figurine (National Museum of Mexico). The facial expression in the Olmec piece is very similar to the Thailand girl's on opposite page.

a

b

A17a. Huge stone relief of Angkor Wat, depicting seagoing ship, above, and reed boat, below. *b.* Close-up of reed boat presumably used by silk dealers.

A18a. Elaborate stone altar from Costa Rica with Negroid figure below and "Ave Pico" (long-beaked bird) representations at the corners. Isaac Delgado Museum of Art, New Orleans. Early post-Classic epoch. *b.* Copper bell, with Negroid face, Coclé region, Panama. *c.* Phoenician seagoing ship, 2nd century A.D., from a Sidon sarcophagus. Photo: National Museum, Beirut.



a

b

c

a

b

c

ESTUDIO SOBRE LA ANTIGÜEDAD

Y EL ORIGEN

DE LA CABEZA COLOSAL DE TIPO ETIOPICO

QUE EXISTE EN HUEYAPAM,

DEL CANTON DE LOS TUXTLAS, POR EL D. JOSÉ M. MELGAR.

Señores editores del «Progreso.»—Casa de vdes., Enero 16 de 1871.—Muy señores mios.—Deseoso de complacer á las personas que se me han dirigido por la prensa, pidiéndome que emitiera mi juicio sobre la antigüedad y origen probable de la cabeza colosal de tipo etiópico que existe en Hueyapam, suplico á vdes. se sirvan publicar lo siguiente, agregando que aun cuando mi opinion la doy en términos que parece no admite réplica, estoy lejos de creerme autoridad competente para juzgarla inconstestable. Sentado esto como base, paso á obsequiar aquellas.

En Octubre de mil ochocientos sesenta y ocho se publicó en México, en el «Semanario ilustrado,» un opúsculo que escribí sobre dicha cabeza, y aun mandé una fotografía de ella, que se reprodujo grabada en el referido periódico.

Dicho opúsculo lo copio á continuacion, aunque suprimiendo algunas opiniones que consigné en él, y en las cuales creo haberme equivocado, por probármelo así las nuevas observaciones que he hecho.

Despues he adquirido dos ídolos, uno de tipo etiópico mas marcado, y otro de mas mérito, pues es el Sátiro, ó el hombre primitivo; á mi juicio es la imágen de los Quinames ó gigantes, que los primeros inmigrantes encontraron poblando este país.

Ultimamente he hallado en las obras del abate Brasseur de Bourbourg, noticias preciosas * que ponen en claro las inmigraciones que en tiempos remotos han venido á México, y las razas de que se componian, corroborando estas las figuras de una pared de Chichen Itza en Yucatan, en que hay blanco, indio y negro, como puede cerciorarse

* Estas noticias las juzgo preciosas, porque aunque no puedo afirmar la exactitud de las trascripciones de los manuscritos mayas, quichees, cakchiquiles y toltecos, concuerdan tan exactamente con los objetos y monumentos que cito, como son las medallas, nuevo cosmogónico y piedra de Chichen Itza, que á mi juicio presentan un carácter de verdad que no hace aceptarlas con reticencias.

se habló del descubrimiento, pero sin darle ninguna importancia.

Como he mencionado ya, en una de las excursiones que hice buscando antigüedades, llegué á la expresada hacienda, y supliqué al dueño de ella me llevase á verla; fuimos, y quedé sorprendido. Como obra de arte, sin exageracion una magnífica escultura, como se puede juzgar por la fotografía que se acompaña; pero lo que mas me impresionó fué el tipo etiópico que representa: reflexioné que indudablemente habia habido negros en este país, y esto, lo mismo que los primeros tiempos del mundo, aquella cabeza no solo era importante para la arqueología mexicana, sino tambien podia servir para la del mundo en general, pues ponia en evidencia un hecho cuyas consecuencias lo eran.

Hasta entónces, en todas las obras que habia leido sobre América, no habia encontrado nada que indicase la existencia del negro; mas en el año de 1865, hallándome en México obras antiguas, compré un tomo impreso en Madrid en 1746, por el caballero Boturini, titulado: «Idea de una nueva historia general de la América Septentrional,» y leyéndola, me encontré con lo que copio á continuacion.

Página 114. «La última prueba del cierto orígen de nuestros indios, es la que debemos á la pluma de D. Francisco Núñez de la Vega, obispo de Ciudad Real de Chiapas y Soconusco, quien en ocasion de la visita que hizo en su obispado el año de 1691, parece recogió entre los indios unos antiguos calendarios suyos, y animoso un cuaderullo historial antiquísimo, escrito en idioma de aquellos nacionales, que confesaban en su poder. Dice, pues, en el preámbulo de las constituciones diocesanas de dicho obispado, núm. 34, cap. 30: «Vo-

Copia del opúsculo á que me he referido.

«Estaba en 1862 avecindado en San Andres Tuxtla, poblacion del Estado de Veracruz, en México, y en algunas excursiones que hice, supe de una cabeza colosal que se habia descenterrado pocos años ántes, del modo siguiente: A cosa de una y media leguas de donde existe una hacienda de caña, en la falda Poniente de la sierra de San Martin, haciendo una rosa para una milpa, un peon de dicha hacienda descubrió á flor de tierra, como el fondo de una gran paila de hierro boca abajo, y avisó al amo de la hacienda; por órden de este se comenzó la excavacion, y en lugar de la paila se descubrió la cabeza mencionada; quedó enterra dentro del hoyo que se hizo para descubrirla, pues ni pensaron en moverla, porque siendo á mi juicio de granito, teniendo dos varas de alto y las proporciones correspondientes, los hubiera sido imposible efectuarlo. Las cosas quedaron en tal estado, mo de sus primitivos ascendientes de color etiópico, que fué gran guerreador y cruelísimo, que los de Ochue y de otros pueblos de los llanos veneraban mucho, al que llaman Yalahan, que quiere decir negro principal, ó señor de negros.» Me llama la atencion que al baron de Humboldt, que cita muchas veces á Boturini y al obispo de Chiapas D. Francisco Núñez de la Vega, en su obra titulada «Vista de las cordilleras y monumentos de los pueblos indígenas de América» publicada en Paris en 1810, no le llamase la atencion ni haga mencion en dicha obra de la tradicion conservada por dicho obispo, de la existencia de negros en América, ni de la semana de siete dias usada por los de Chiapas y Soconusco, pues esta division de tiempo está conforme con los sistemas del viejo mundo, coincidencia muy atendible con otras observaciones que he hecho sobre el idioma usado por aquellos pueblos y de que hablaré despues.

Como no se debe despreciar nada que pueda dar alguna luz sobre objetos tan interesantes, copiaré los trozos que trae dicha obra de Humboldt, con relacion á los apuntes dejados por el citado obispo D. Francisco Núñez de la Vega.

Obra citada, pág. 72. «En el reino de Guatemala, los habitantes de Teochiapam conservaban tradiciones que remontaban hasta la época de un gran diluvio, despues del cual sus antepasados bajo el mando de un jefe llamado Votan, habian venido de un país situado hácia el Norte. En el pueblo de Tzopiras existian aún en el siglo XVI, descendientes de la familia de Votan ó Vodan (estos dos nombres son los mismos, los toltecas y los aztecas no tenian en su idioma las cuatro consonantes d, b, r, s). Los que han estudiado la historia de los pueblos escandinavos en los tiempos heroi-

el calendario y en cuadernillo histórico, escrito en idioma de indios, ya nombrando todos los parajes y pueblos donde estuvo, y hasta estos tiempos en el de Teopixcan ha habido generacion que llaman de votantes: dicen mas, que es el Señor del palo hueco, que llaman Tepanzuste, que vió la pared grande, que es la Torre de Babel, que por mandato de Noé en alguna se hizo desde la tierra hasta el cielo; que es el primer hombre que envió Dios á dividir y repartir esta tierra de las Indias, y que allí donde se vió la pared grande, se le dió á cada pueblo su diferente idioma.» Pág. 116. «Por esto no me admiro que dicho obispo, en el núm. 32, cap. 28, del mismo preámbulo, escriba que tienen pintados en sus repertorios ó calendarios, siete negrillos para hacer silvinaciones y pronósticos, correspondientes á los siete dias de la semana, comenzándola á contar como por los siete planetas los gentiles.» Página 117. «Y por lo que tengo visto en este número, y en los 33, 34 y 35, concuerda el sistema de los calendarios de Chiapas y Soconusco, con el tuteco que tengo explicado arriba, pues en lugar de los cuatro caractéres Tecpatl, Calli, Tochtli, Acatl, se sirven los de Chiapas, de cuatro figuras de señores: Votan, Lambat, Been y Chiuan; y las otras 29 figuras, cuyos nombres son: Moxe, Xgh, Votan, Chanam, Abagh, Tox, Mexie, Lambat, Mobe (en otros Mulu), Elab, Batz, Enob, Been, Hix, Tziquin, Chabin, Chic, Chinax, Cheagh, Ajbanl, sirven en lugar de las 20 signos: Cipactli, Ehecatl, Calli, Cuetzpallin, Coluatl, Miquixtli, Mazatl, Tochtli, Atl, Itzcuintli, Ozomatli, Malinalli Acatl, Ocelotl, Quauhtli. Temeltetl, Olin, Tepatl, Quiahuitl, Xochitl, para formar la cuenta de los dias del año.» Página 118. «Añade el obispo que tienen los indios gran miedo al negro, porque les dura la memoria de

mar en México un nombre que recuerde el de Votan ó Odin, que reinó entre los escitas, y cuya raza, segun la asercion muy notable de Beda, ha dado reyes á un gran número de pueblos.»

La misma obra, pág. 148. «Hemos fijado ya la atencion de nuestros lectores sobre este Votan ó Vodan, americano que parece de la misma familia de los Woda ó Odins de los godos y de los pueblos de orígen céltico. Como segun las sábias investigaciones de Sir William Jones, Odin y Boudha son probablemente una misma persona, es sumamente curioso el ver los nombres de Boudhavar, Wodans-dag, Wenceslday y Votan, designar en la India, en la Escandinavia y en México, el dia de un pequeño período. Segun las tradiciones antiguas recogidas por el obispo Francisco Núñez de la Vega, el Votan de los chiapanecos era nieto de este ilustre viejo, que cuando la gran inundacion en la cual pereció la mayor parte del género humano, fué salvado en una balsa él y su familia; Votan escapó á la construccion del gran edificio que los hombres emprendieron para llegar á los cielos; la ejecucion de este proyecto temerario fué interrumpida; nada familia recibió desde entónces un idioma diferente, y el gran espíritu Teotl ordenó á Votan fuese á poblar el país de Anáhuac. Esta tradicion americana recuerda el Manou de los hindous, el Noé de los hebreos y la dispersion de los conchiles de Bingar. Comparándolas, ésa á las tradiciones hebráicas é indias, conservadas en el Génesis y en las dos puranas sagradas, son en la fábula de Xolhua, el obsbuleteo y otros hechos citados en el curso de esta obra, es imposible que no llame la atencion la analogía que existe entre los recuerdos antiguos de los pueblos del Asia y los del Nuevo Continente.»

Para que se tengan presentes todas las opiniones que se han formado sobre las noticias consignadas en las constituciones diocesanas de Chiapas, por el citado obispo D. Francisco Núñez de la Vega, copiaré aquí la que publicó en 1855 el Lic. D. Manuel Orozco y Berra, extraido del artículo Cronología del apéndice al Diccionario Universal de Historia y de Geografía. Dice:

«Para demostrar mas la conexion del idioma maya con el de Chiapas, continuarémos con lo que dice el citado obispo; añadir que tienen los indios gran miedo al negro, porque les dura la memoria de uno de sus primitivos ascendientes de color etiópico, que fué gran guerreador y cruelísimo, que los de Ochue y de otros pueblos de los llanos veneraban mucho, al que llaman Yalahan, que quiere decir negro principal ó señor de negros. Sin embargo de que la explicacion de Boturini sobre este pasaje pueda ser probable, † parece serlo mas la de que Xalahan gobernando á los de Ochue, donde era venerado, haya tomado la denominacion de Señor de negros por el nombre del pueblo, mas bien que de la condicion de sus súbditos, porque chuh en lengua maya es cabeza, y todo el mundo sabe que es de color negro, ‡ y como era el Señor de los Chuques, traduciendo

† La opinion de Boturini es la siguiente que los acreedores se distinguian de los demas pintándose la cara con color negro, pues que, segun él, no vino á estos países etiope alguno. Esta es la opinion de Boturini, y la que sigue la del Sr. Orozco y Berra; pero el texto está claro, y ciertamente no podrian nombrar señor de negros ni designar á esos individuos de color etiópico, solamente porque uno ó otro de aquella sociedad se tiznase la cara de negro, pues entre los indios antiguos y hasta en los de hoy en el estado salvaje, se ven muchos que se pintan de varios colores, y no por eso dan á la raza el nombre del color con que se pintan.

‡ ¿Y no podria ser que la haya dado el nombre de negro á la poblacion, y así llamasen también al cacique por la analogía que el color de ese tenga con el de ellos?

cha para libranos de un pueblo vecino de la Atlántida: la Atlántida está formada por dos islas mayores que la Libia y el Asia, mas allá de las Columnas de Hércules; entre esas grandes islas y el estrecho de Hércules hay otras islas mas pequeñas.»

OCTUBRE DE 1868.

COPIA DEL ARTICULO SOBRE LAS MEDALLAS ENCONTRADAS

EN PALENQUE Y EL HUEVO COSMOGÓNICO.

Hace años se han publicado las expediciones del capitan Dupaix, ordenadas por Cárlos IV, y entre los objetos que menciona hay una medalla de cobre que poseia D. Ramon Ordoñez, provisor de la catedral de Ciudad Real de Chiapas; habia otra cosa casi igual, propiedad del Dr. Cabrera, el cual la obtuvo del rey de España en Junio de 1764; en esta la diferencia que segun dicen habia, era que el águila tenia una serpiente en el pico; por la que existe copiada en Dupaix, que es la de Ordoñez, el águila está sin nada.

Al describir esta medalla Dupaix, dice: «Antigüedades mexicanas, 2ª expedicion, folio 9: † «En un hombre que se encuentra entre dos peligros, pues lo atacan dos cocodrilos * que le impiden la entrada en la parte frondosa y fructífera.»—El reverso lo explica de esta manera: «En cuanto al campo, ofrece los mismos montes en cabrigaos y la misma fertilidad; pero lo que mas atrae la atencion es un árbol corpulento y frutífero en el centro, en el cual está enroscada una culebra voluminosa, lo que puede aludir á la estirpe de algun pueblo primitivo poblador de estas tierras; que dirémos del ave de Júpiter, símbolo del poder, que ocupa la cima de una colina elevada.»

Antigüedades mexicanas, folio 210. Comparémos lo que dice el Dr. Cabrera respecto de la medalla que posee: es un lector difícil no está satisfecho de las explicaciones que hoy sobre Votan, descubrirá toda clase de duda examinando la medalla de cobre, de que se han encontrado dos modelos, el uno que posee D. Ramon Ordoñez, y el otro que me pertenece y que he hecho presentar al rey de España el 2 de Junio de 1794, con dos ejemplares de esta obra.

«Esta medalla es una prueba auténtica de la veracidad del resto de la narracion de Votan, y demuestra plenamente que en él si al que se contrae la tradicion ameri-

† V. Kingsborough, tomo 6º, 2ª expedicion Mexicana.—En estas obras es donde existe el dibujo de ella, y aunque yo la tengo litografiada, no se puede reproducir en este periódico.

* Los que llaman cocodrilos Dupaix, son el Dragon del Polo y el Serpentario, en medio de los cuales está Hércules esperándola.

A20–22. Reproduction (pages 231–33) of José M. Melgar's essay on his discovery of the first colossal Olmec heads in Mexico.

◄

A19. Collection of Toltec heads, the majority with white features: *a.* Heads from Cholula, Puebla, Mexico. *b.* Heads from Guatemala. *c.* Heads from Costa Rica. The beards support a tripod. All heads are post-Classic.

el nombre del pueblo, lo llamarian Señor de los carbones, y de los negros por una mala aplicacion de dicha palabra. Los indios daban nombre á sus pueblos ó con el apellido de sus jefes, pues en esta península subsiste aun el de Chuc, ó por haber hallado en aquel lugar cuando lo poblaron carbon de algun incendio de montes, tan continuos en estas selvas. El nombre Yalahau es comun á varios lugares de esta península, y puede componerse de las dos palabras *Yal*, hijo de hembra, y de *Ahau* rey, esto es, hijo de reina; *Yaal*, agua, y de *Ayau*, rey, significando algun manantial de agua excelente para el uso de rey.»

He copiado todas las opiniones emitidas sobre esta materia para que se puedan tener á la vista y juzgar de ellas y de los datos en que se apoyan, no estando yo conforme con ninguna; con la de Boturini por las razones que he dado en la nota que antecede, y con la del Sr. Orozco y Berra, porque creo que no podia tomar el nombre de negros una nacion porque le llamasen carbon al pueblo que habian formado, y aun para darle este nombre á aquel, parece natural hubiese una causa, y ningúna mas plausible que la de darle el nombre de una materia que tal vez membraban como ellos por la identidad del color; ahora, el que se le diese el nombre de negros á aquella nacion porque fundaron su pueblo en un lugar donde se habia quemado monte, no creo sea razon satisfactoria: lo cierto es que el texto está muy terminante: *primitivos ascendientes de color etiópico.*

Por supuesto que ni Boturini, ni Humboldt, ni el Sr. Orozco y Berra tienen el dato precioísimo de la fotografía que se acompaña. [1]

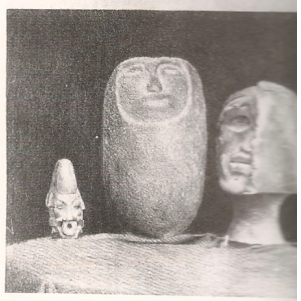
1 Ademas de la fotografía de la cabeza de Huehuétlan, agregaría otros nuevos datos las de los ejrcis dos ídolos de que hago mencion al comenzar.

Hay otra cosa. Al leer los nombres que segun el citado cuadernillo usaban los de Chiapas para su calendario, que es donde hay la tradicion del negro, y son Mox, Ighvotan, Chanam, Abagh, Tox, Moxic, Lambat, Molo (en otros Mulu), Elab, Batz, Enob, Been, Hix, Tziquin, Chabin, Chix, Chinax, Cabogh, Aghual, me pareció ver alguna semejanza con el hebreo, y buscando en un diccionario de esta lengua, encontré las palabras que copio á continuacion:

Hebreo.	Español.	Chiapaneco.
Ben.	Hijo.	Been.
Bath.	Hija.	Batz.
Abbá.	Padre.	Abagh.
Chimah.	Estrella 7ª en la cabeza de Tauro, creadora de las lluvias.	Chiaax.
Moloc.	Rey.	Molo.
Abah.	Como los hereges llamaban á Adam.	Abagh.
Chanan	Nublarse.	Chanam.
Elab.	Dios, El.	Elab.
Tischiri.	Setiembre.	Tziquin.
Chi.	Mas.	Chic.
Chabíc.	Valioso.	Chabin.
Enos.	Hijo de Seth.	Enot.
Votan.	Dar.	Votan.
Lambotus.	Rio de Arica.	Lambat.

Todas estas coincidencias hacen suponer que en épocas muy remotas existieron comunicaciones entre el viejo y el nuevo mundo, tanto mas, cuanto que se conservaban tradiciones que mencionaban este hecho, y copiaré una de ellas.

«Sabido es que Platon viajó por Egipto, y que estuvo durante diez y siete años en el templo de Heliópolis, á la entrada del



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